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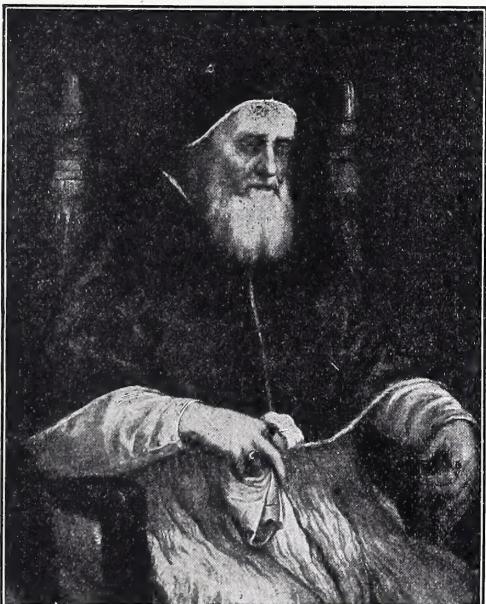
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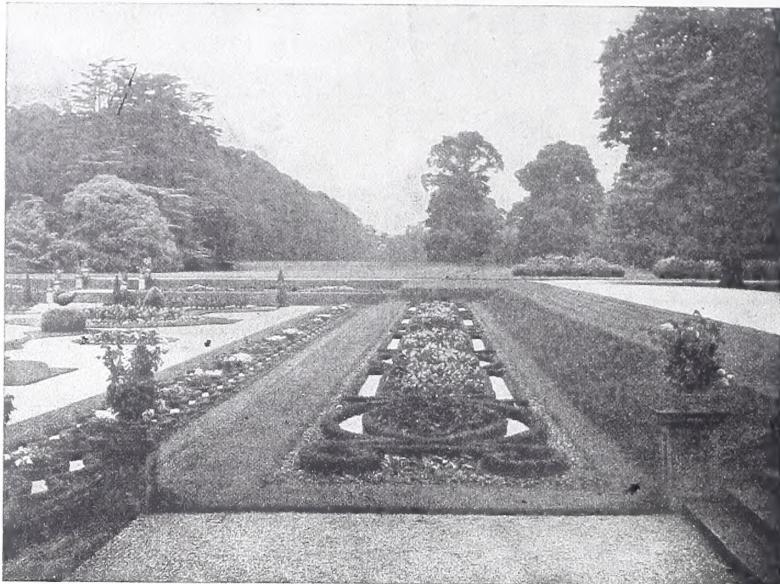
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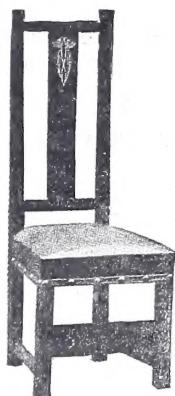
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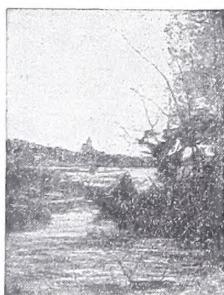
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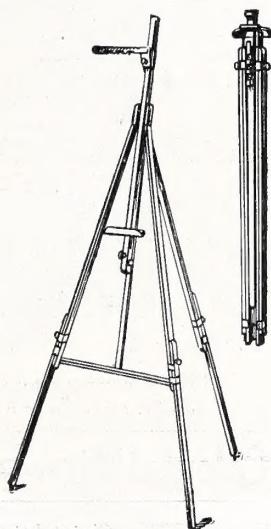
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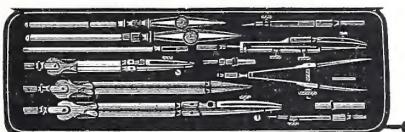


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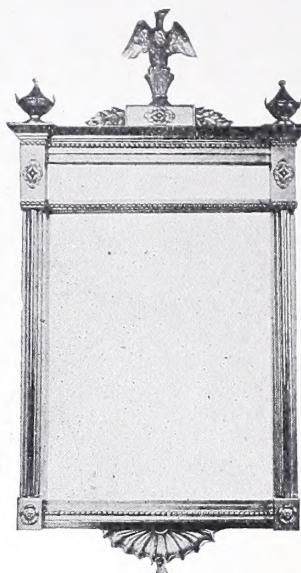
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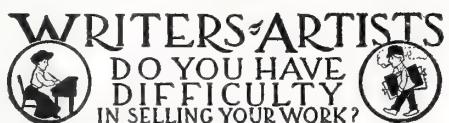
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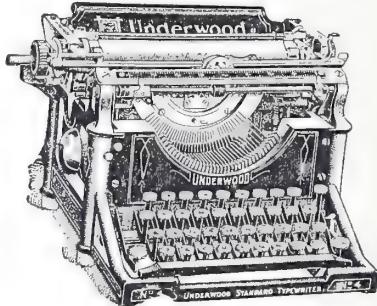
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AD. XI



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AD. XII

MAINE LANDSCAPE
BY L. H. MEAKIN



The INTERNATIONAL • STUDIO •

VOL. XXXIII. No. 129

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NOVEMBER, 1907

A PAINTER OF THE MIDDLE WEST,
L. H. MEAKIN
BY MAUDE I. G. OLIVER

WHEREAS the small coterie of painters whose early inspiration was derived from influences along the Ohio Valley nominally identifies itself with that larger brotherhood embracing the entire Western movement in painting, the direct effects of location and of community growth have stamped their indelible impress upon these men as a class. As individuals they may struggle each to express some particular phase of life or nature, but still the mark of environment is a potent characteristic of all.

A more distinct type of this band of workers than the landscapist, L. H. Meakin, it would be difficult to find. At the same time, one rarely sees the work of a more independent craftsman. An artist who has his own especial receipts for doing everything, who does not emulate even himself, this painter still reflects strongly the local bias.

As related by himself, it was not until he was past twenty that the serious study of drawing ever occurred to him. But, entering the old Mc-

Micken School of Design in Cincinnati, he was placed under the direction of the late T. S. Noble, who showed considerable interest in the young student's efforts. And it was largely through the kindly attention of this master that Mr. Meakin gradually became aware of the idea that, if he worked hard enough, he might eventually become a painter. At that time opportunities for a student of art and



OHIO RIVER, NEAR CINCINNATI

BY L. H. MEAKIN

L. H. Meakin

the conditions surrounding him in this country were not at all what they are to-day; in fact, they were exceedingly meager. Consequently, for anything beyond the most elementary training, it was absolutely necessary to go abroad. The desire to devote his energies exclusively to the cause of art finally took shape in his mind, so that, rather suddenly, in the year 1882, Mr. Meakin determined to go to Munich, where a number of American artists and students were assembled. This was when the United States was just beginning to feel the impress of what, to Mr. Meakin, marks a distinct epoch in its art history; we refer to the return from abroad of that remarkable group of men which included Duveneck, Chase, Shirlaw, Currier and a number of others, who did so much toward the breaking up of old conventions and traditions. During his four years at the Munich Academy Mr. Meakin worked very industriously under Professors Raupp, Gysis and Loeffts, painting landscapes, of which he was always very fond, during the summer months in the outlying villages of Schleissheim, Ismaning, etc. In the art of etching, also—instruction in which he had received in Cincinnati—he succeeded in inspiring quite a movement among the men then congregated in Munich.

Upon his return to America Mr. Meakin became connected with the school in which his early training had been acquired, reorganized and now called the "Art Academy of Cincinnati." His winter months he still spends as instructor in the "Academy," while, in summer, he follows up the beauty spots in the environs of Camden, Me., recording these for the delight of art lovers in the yearly collections. He is Curator of Paintings in the Cincinnati Museum. He is president of the Society of Western Artists, and, according to his own account, was *one* of the organizing members of the society; according to Mr. Clute, its present secretary, Mr. Meakin is known as the "father" of the organization. His work has become quite familiarly known throughout the country, not only by reason of his appearance in the regular annual exhibitions, but also on account of a number of one-man shows which he has held at different times in various institutions of importance. He has been awarded the Landscape Prize by the Cincinnati Art Club, a silver medal at the Louisiana Purchase Exposition, and, last winter, was a joint winner of the five-hundred-dollar prize donated to the Society of Western Artists.

In analyzing the achievements of Mr. Meakin one is reminded that those points which, in an Angelo, might be designated as "characteristics,"

in an ordinary painter degenerate into "faults" or "idiosyncrasies," if you will. And the idiosyncrasies belonging to the painter in question might be termed a certain breadth of execution, which does not amount to suavity, and a frequent neutrality of coloring, which, however, falls short of softness. One is impressed with an earnestness of intention, denoting, as Mr. Meakin himself expresses it, that his best and only hope of being a good painter depends upon his never ceasing to be an observing student. His belief is that, to paint subjectively, one should have as thorough a knowledge of nature from the objective side as possible. A fact in itself and for itself he regards as having value only in so far as its presence assists in producing the emotion or sensation that the artist wishes to convey. He feels that the application of color is purely a consideration of tones, playing against each other in varying keys. One canvas will be warmer, another cooler, one going to neutral grays through a considerable range of force in light and dark, such as is exemplified in the *Stormy Day, Maine*, which is affected very much by the atmosphere; another, wherein there is less contrast in light and dark, will present greater variation in tints and suggestions of local color, more or less realized. The problems of atmosphere are ever attractive themes for his brush, the feeling of moisture in the air and over a landscape after rain holding especial interest for him. He believes and knows that every bit of scenery, like every human face, has its moods and qualities, traits and characteristics, which belong to itself and to it only, and which must be observed and studied intimately, not merely topographically. Therefore, while not overlooking the essential peculiarities of the spirit of a place, he aims not to represent it as it is before him while looking absolutely from one spot. And he feels that he gets even more of the likeness of a scene in viewing it from different directions than he would otherwise express from the single vantage point.

Sometimes his work is finished altogether out of doors, sometimes partly and again entirely in the studio. And, since the acquirement of his summer workshop in Camden, Maine, he has produced some very interesting descriptions of the surrounding country. Here he is so situated that he may conveniently turn from one attractive panorama to another, where he may go out any time, twenty, fifty, a hundred yards or a quarter of a mile, finding material almost inexhaustible. His silver-medaled painting at the St. Louis Exposition was a delineation of the *Camden Hills*, shown in perspective beyond an expanse of broken landscape, in which

L. H. Meakin



OLIVE TREES NEAR ANTIBES

BY L. H. MEAKIN

half-bared trees on the left balance with a mass of full-leaved foliage filling a large space at the right. His canvas, also, which was one of the five sharing the Fine Arts Building Prize at the last showing of the Western Artists, was a work characteristic of the region; *Rain Effect, Camden Hills*, it was called, and the grays condensing over the low range and modifying the local colors of the foreground admirably fulfil the name. A reproduction of this picture may be recalled as having appeared last winter in the pages of THE INTERNATIONAL STUDIO. A view, almost identical with the foregoing, with its band of warm, grayish light across the heavens, its low-hanging blanket of moisture, precipitated in slanting rain at the right, and the peculiarly toned values of the landscape, is pertinently termed *Twilight and Storm*. This is a swiftly painted work; but, as is characteristic with spontaneous creation, it is extremely effective. It is interesting, in a comparison of these two canvases, both dealing with the atmosphere under conditions of rain, the one shifted in position of view-point from that of the other, to note the diversity in composition. Turning from the two essays last named,

we are pleased to linger over, and study, what the author calls *Maine Landscape*. From the placid tones of the distant bluffs, the sturdy independence of the clump of well-rooted trees, commanding attention at the center, the foreground, rough-hewn and true, it might be termed *New England*; for certainly no subject here discussed fulfills more perfectly the spirit of that old picturesque, pioneer portion of our country than does this. *Near Camden, Maine*, also charms us with a quaint sweetness of interpretation. The focussing point in this work is the noble form of Bald Mountain veiled in distance. At its feet are suggestions of a straggling village, while nearer, as a leading note toward the center of interest, appears a spot of reflected sky in the Lily Pond; and, framing the scene in an incomplete circle, groups of trees are utilized on either side of the picture to unite with the nearer shore in an interesting swing of line. An original arrangement of space, a picture which shows conscientious regard for the conventions, however, and which is forceful in its statement of truth, is the *Lily Pond and Bald Mountain, Camden, Maine*. In this performance, the gently sloping mountain,

L. H. Meakin



LILY POND AND BALD MOUNTAIN, CAMDEN, MAINE

BY L. H. MEAKIN

impressive in its dignity, is seen far beyond the rugged shores which rise from the opposite banks of the placid waters of the Lily Pond. So simply and so skilfully is this work composed, that one does not realize how very full it really is; the little knoll covered with foliage to the right presents a strong element in an altogether satisfactory achievement.

Among the artist's best known productions, which have been painted in other lands, may be mentioned the *Olive Trees Near Antibes*, in which, with its stalwart, solidly rooted tree stretching its long, gnarled arms across a southern sky, a decidedly romantic element prevails. Here a happy effect of un-studied balance is shown in the excellent management of lines and in the subtly graded masses of

recorded during the artist's rambles abroad. The river, itself, with its nearer bank and farther shores stretching off toward a low wall of distance, arranges the composition in a series of horizontals which are neutralized sufficiently by a few uprights expressed in the scattered poplars and their reflections, and in the mast

color. A faint line of distance, telling in its simplicity, disappears toward the sides of the picture behind a thick growth of foliage, which crosses the middle-ground and finishes at the left in the interesting accent of a taller tree whose visible trunk leads the attention from the level foreground. Characteristic and in the painter's best manner is *The River*, a work whose motif was a small pencil sketch



CAMDEN HILLS

BY L. H. MEAKIN



CINCINNATI
BY L. H. MEAKIN

L. H. Meakin



RAIN EFFECT, CAMDEN HILLS

BY L. H. MEAKIN

of a small craft. A clump of foliage on the foreground to the right increases unity by reaching up into the nicely varied sky. The white-steepled church, the flecks of houses here and there, contribute the completing note of human interest. A sprightly example of rhythm, rather naively presented, may be observed in the rendering of *Young Trees*. A sound bit of painting, this description is so frank, so free from affectation in its matter-of-fact statement of a given phase of natural scenery, that it charms with its absolute directness, its unassuming manner. The irregular row of spindly young trees crosses the picture in soldierly procession. Beyond them stretch flat planes, hidden and revealed and lost again in clumps of shrubbery and groups of trees, in and among which roofs of houses are scattered off into the extreme distance.

well. With three solemn poplars reaching above the low hill line against the sky and repeating their dark forms in the narrow stream, a reserve, a dignity, a charm of the hour are adequately expressed. An uneven foreground and a mellow light, glowing in the water as a reflection of the light overhead, assist in the agreeable arrangement. Not so tranquil as the foregoing work, the other describes, nevertheless, a very sympathetic understanding of its subject, which is a rural landscape

Of his many contributions from his own home, two records of the Little Miami River, near Cincinnati, form noteworthy illustrations of how the artist is affected variously by the different moods of the day. The one, depicting all the soft luminosity of twilight, accomplishes the suggestion, not only through the agency of colour, but through the selection of re-
poseful material as



LITTLE MIAMI RIVER, NEAR CINCINNATI

BY L. H. MEAKIN

L. H. Meakin

enlivened by flowing water and its mirroring surface, as seen through the somber sheen of a gray day. In the depicting of *Cincinnati*, the intricate tracery of delicate branches belonging to the slender trunks of tall trees, forms the top of an almost medieval conception. The stately uprights of the trees become panelings for the frequent glimpses of the distant city, which is purposely presented light in color while the dark underbrush of the foreground leads in spots of receding gradations across the hollow toward the mosaic of dwellings on the opposite hillside. The dignity of the setting and the charm of the varitinted vista have united in the accomplish-



TWILIGHT, LITTLE MIAMI RIVER

BY L. H. MEAKIN

ment of a work intended to stimulate the imagination as well as to delight the esthetic sense. An *Ohio Landscape*, in its freshness of handling, is especially interesting for a certain breezy realism which seems literally to have caught and fixed upon the canvas



AN OHIO LANDSCAPE

BY L. H. MEAKIN

L. H. Meakin



NEAR CAMDEN, MAINE

BY L. H. MEAKIN

the very breath of the open, so full of life it seems. Something about the fluttering of leaves invariably invites one to free, deep inhalations, and the trees, scattered at not too frequent intervals in this painting, are quite noticeable in their aid toward this effect. Every painter who heeds the invitation of nature to her mystic shrines is touched at times by the influence of Corot, and Mr. Meakin, in the poetic landscape interpretation, which he terms *Ohio River, Near Cincinnati, Ohio*, has caught much of the tenderness, the enchantment, both in composition and in brush-work, if not in colour, which might have been expressed by the

port, Maine, is a landscape wherein the general tone is putty-hued green and which describes the effect of recent rain. The sun rising through morning mists is seen in a fluent piece of painting called *Hosmer Mountain, Maine*. And



THE RIVER

BY L. H. MEAKIN

great French dreamer. A clump of trees at the right joins with the grassy bank to emphasize their contrast with the phantom city in the distance, while a rowboat, pointed out from shore, completes an alluring fancy.

In the list of this year's productions should be named the *Morning Effect, Rockport, Maine*, in which the distance is enveloped in sunlight, while overhanging clouds shade the foreground. *Beach Hill, Rock-*

Arts and Crafts Exhibition in New York

the low panel, entitled *Mount Battle, Camden, Maine*, gives us an attractive stretch of mountain country in which distance is a leading feature.

Such may be considered a partial survey of the works of one of the interesting figures in the artistic life of the middle West, one who is vitally in earnest, thoroughly personal in all he undertakes, whose shortcomings in expression are more negative than positive and who is a painter first and always.

ARTS AND CRAFTS EXHIBITION IN NEW YORK

THE National Arts Club will collaborate with the National Society of Craftsmen to hold an important exhibition of craft work this month. The exhibition—to be held in the galleries of the National Arts Club and in the studios of the National Society of Craftsmen, on



YOUNG TREES

BY L. H. MEAKIN

Nineteenth and Twentieth streets, New York—will be open to the public from November 20 to December 11 inclusive.

There will be ample space for this exhibition in the extensive galleries of the National Arts Club combined with the studios of the National Society of Craftsmen. It will be possible, in this space, to present an exhibition of great interest and importance. Not only will there be modern craft work shown from all over the country, but every effort will be made to have unique and interesting examples representing the historical development

of craft work, a collection which will be attractive alike to the student and the craftsman.

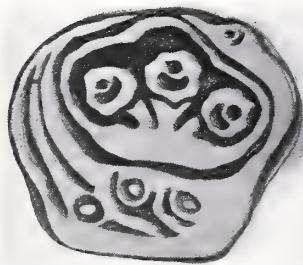
During the exhibition practical demonstrations will be given by workers in different crafts and lectures delivered by those competent to speak on the development of the craft movement. Craft workers throughout the country have been invited to participate.



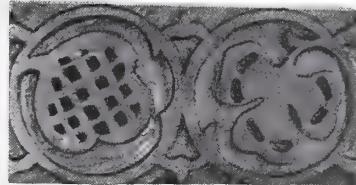
TWILIGHT AND STORM

BY L. H. MEAKIN

Block-Printing



BLOCK PRINTS



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THE interesting craft of block-printing has held in thrall all those who have come under the influence of its charm, and exhibitions of arts and crafts societies are enriched by the beautiful hangings adorned with softly colored designs applied by means of the block.

As long ago as 1676 the art of block-printing was practised in London, but it was not until 1764 that it was introduced into Lancashire, the chief center of such work. In the commercial world block-printing is still made use of for many beautiful cottons which can only be printed in this way, and it is always used for making hand-print designs on wall-paper.

It is only within the last year or two that craft workers have taken up the development of this most interesting craft. It was introduced into the Teachers' College of New York, and Pratt Institute, of Brooklyn, by Arthur W. Dow, who, having made a comprehensive study of the ancient methods, worked out simple ways of block-printing for the benefit of his pupils. The work of these pupils has added no little to the interest of the exhibitions annually held at these schools.

Although the effect is very much the same as stenciling, it has certain differences, and can be used when stenciling is not appropriate. Fabrics ornamented with block-printing have quite an unusual appearance, the colors being very soft, and not in the least dense; in fact, the best wood-block prints have an iridescent effect, the background appearing through the color in a most pleasing manner.

Geometrical designs seem most appropriate for the use of block-prints, and great care and nicety are required in the placing of the block so as to insure great accuracy of detail.

In looking at the illustration of the cottons pasted

onto cardboard it will be noticed how geometrical most of the designs are and how much more suited to the use of the block than they would be to a stencil.

The rabbit design shows very clearly the texture of the material through the color, the rabbit being done in terra-cotta on apricot linen. The top and bottom designs of the middle group could just as well have been done by a stencil and have the appearance of one, rather than a block-print, but the other designs could only have been done by means of a block-print. Delicate fine lines can always be added by means of a stencil, although in the commercial world, when the lines are too fine to admit of being cut in wood, they are made by means of small pieces of copper, which are very ingeniously driven into the block, and the interstices filled up with felt.

Craft workers have to make separate blocks for each color, but in places where calico prints are made a box is used, called a "toby," which is divided into several compartments filled with various colors. These are connected through tubes with a bottle filled with the same color; by means of a gentle pressure the coloring fluid in each of the compartments of the "toby" is propelled through the felted cloth which covers each compartment. The block being pressed against the cloth takes the color which is to be conveyed to the white calico by the block-printer.

To enhance the effectiveness of block-printing for draperies a few horizontal lines of coarse darning give a most pleasing and unique effect. Another way of adding interest to block-printing is to stencil a broad band of black entirely around the design. This is suggestive of leaded glass, and is most effective for broad surfaces of color, when a portière or long curtains are to be evolved. In household linen the addition of embroidery on the printed design gives a touch of refinement that is most

Block-Printing

appropriate. Block-printing is not a difficult craft to learn, and any one who has had training in an art school is fully equipped for designing and cutting blocks, and for applying them to paper or to fabrics.

Wood must be selected that has a fine, close grain. Holly, boxwood, maple and basswood are, any of them, suitable. The blocks may be from $\frac{1}{2}$ inch to $1\frac{1}{2}$ inches in thickness, and after being planed and sand-papered on both sides, are ready for the application of the design. This may be transferred by means of a carbon, or it may be traced on Japanese paper and pasted onto the block. Then cut out the background of the design. Each worker has a method of his own for doing this. Some take the block up in their hand and carve out the background with a penknife in a wonderfully short time, while a person who has studied wood-carving usually has the block firmly fixed to the table with cleats and carves out the background by means of carving tools. A set of six can be bought for \$1.00, consisting of three chisels and three gouges. The chisels are all different, one having a straight edge, while another has a curved edge, and a third chisel slants. The

gouges also vary, one being straight, while two sizes come with curved edges, and another has a very abrupt curve, enabling the carver to do the work very rapidly.

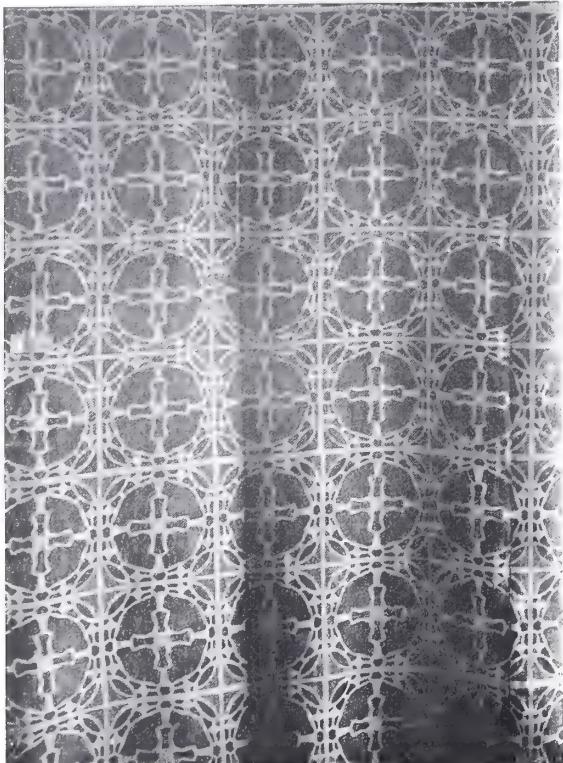
There is a greater difference in the making of wood-blocks than there is in the actual work, as some prefer a deep cutting of the wood and the design in very high relief, while others make their blocks with a very slight depression in the wood. In making a wood-block which consists of straight lines, cut vertically into the wood, directly on the outline of the design, using the straight chisel. Then take the gouge and chip away the background. A little patience is required, as it is better not to work too quickly, as it is very trying when a block is almost ready to find that the design has been so gashed that a new one must be cut. It needs quite a strong pressure to force the tools through the wood, and it is usual to make use of a light hammer in starting the work.

While most workers use wood-blocks, others prefer to use a cylinder. Those who are skilled in modeling prefer to make their blocks in the form of a cylinder which can be modeled and carved while soft and afterward fired. They can be molded out of *plasta* and used much in the same way as the wood-block, only they are rolled. The porous material seems to take up the color just as effectively as the wood-block.

The next process is the making of the color-pad, and this varies considerably according to the whim of the worker. Some ten or twelve squares of pieces of coarse muslin, or cheese-cloth, somewhat larger than the size of the wood-block, must be laid one on the top of the other and sewn together. These can be laid either upon a plate or a piece of glass. Some workers nail them to a small board. Some prefer to use felt, and I think this is the best material for the purpose. One thickness of this is glued to a piece of glass, or wood, or a plate.

In experimenting in block-printing a year or two ago, before it became the fashion among craft workers, I did it in the following manner: I wanted all the color mixed at once and provided myself with an air-tight box filled with the diluted color which I had thickened with dextrine. Over this I stretched unbleached muslin. When I pressed this with my block it worked admirably, taking up just the right amount of color.

A medium must next be decided upon. Oil color, dyes, or dry paint are, any of them, suitable, some preferring to work in paint, while others only use the dyes. Block-printing is much used nowadays for the inside covers of bookbindings and when



COTTON
DRAPERY

PRATT INSTITUTE
BROOKLYN



DRAPERY
PRATT INSTITUTE
BROOKLYN

Block-Printing

these are to be ornamented the craft workers invariably use water-color, which they dilute with a few drops of mucilage, but in ornamenting fabrics which will some day resort to the wash-tub it is important to only use fast colors. Dry paint may be procured from a paint shop and can be mixed when dry with other colors until the right shade is obtained. This can be ground with turpentine and a little mucilage added to prevent the color from spreading when printed on the material. Dye is treated just in the same way as it would be for stenciling, dextrine or gum tragicanth being used to prevent the spreading. It can be diluted with hot or cold water. Sometimes it is more convenient, when only a small amount of work is to be done, to simply make use of the tube oil colors, mixed with turpentine and a few drops of mucilage.

Calico-printers make use of any of the following thickenings: Wheat flour, starch, gum arabic, gum senegal, dextrine, gum tragicanth and glue.

Having prepared the color, spread it over the pad with any kind of paint brush, until the cloth has thoroughly absorbed the color. It must not lie in pools, but should just hold enough color so that if the pad was turned over it would not drop from it. If too much color has accidentally been put upon the pad, it can be turned over onto blotting paper. Now take up the wood-block and press the carved side down upon the pad and wipe off all the color. Do this a number of times until the pores of the new block are filled with color. Then wipe the block with a soft cloth, when it is ready for work.

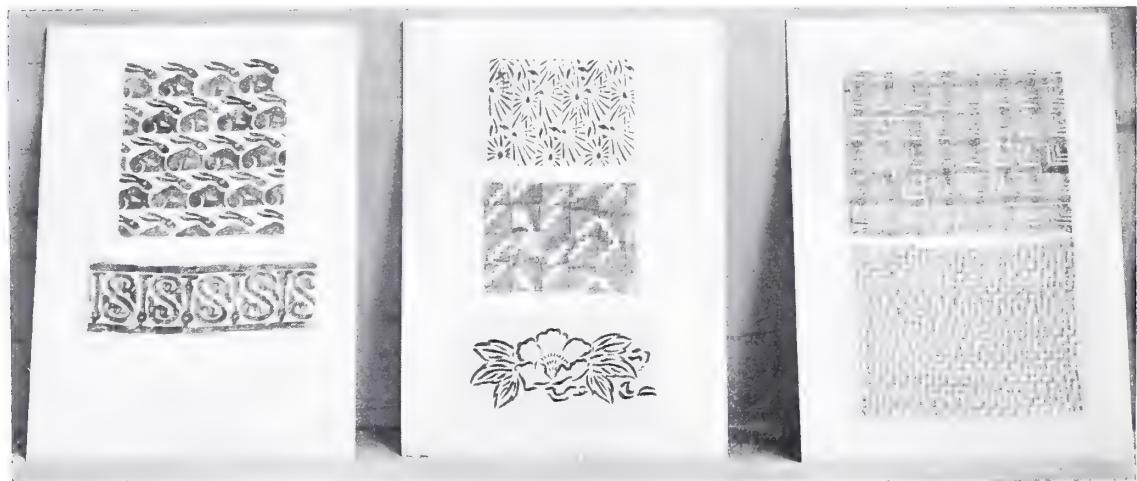
Tack the fabric onto a drawing-board, or table, and see that it is perfectly free from creases. Press

the wood-block on the pad and when a thin, even color is the result stamp the fabric with it. Much depends upon the pressure given the block in stamping. The worker must decide upon the exact position for the print before the block is applied to the fabric. Pins or nails may be used to guide the eye. Then stamp quickly and firmly, not attempting to move the block after it has once touched the cloth. When printing on a fine, even cloth, the design will come out sharp and clear with just an ordinary pressure, but when coarse canvases or Russian linen crash are to be ornamented the block must be hammered smartly with a mallet. This needs considerable care, as the harder the blow the darker the print, so that the worker must consider carefully what depth of color is wished for before beginning to print, and hammer with the same force each time.

It is always best to have waste muslin beside one for experimenting. For thin fabrics choose clear colors, a little darker than the background, striving to get a delicacy into the work, which is one of the chief charms of block-printed fabrics.

It really is remarkable how many materials can be brought into use, but it is best to choose those without much dressing—crash, unbleached muslin, cheese-cloth, raw silks, burlap and craftsman's canvas. Soft materials, like mummy cloth, nun's veiling and Danish cloth are all charming for the printed designs, especially as they fall into such beautiful folds when used as hangings.

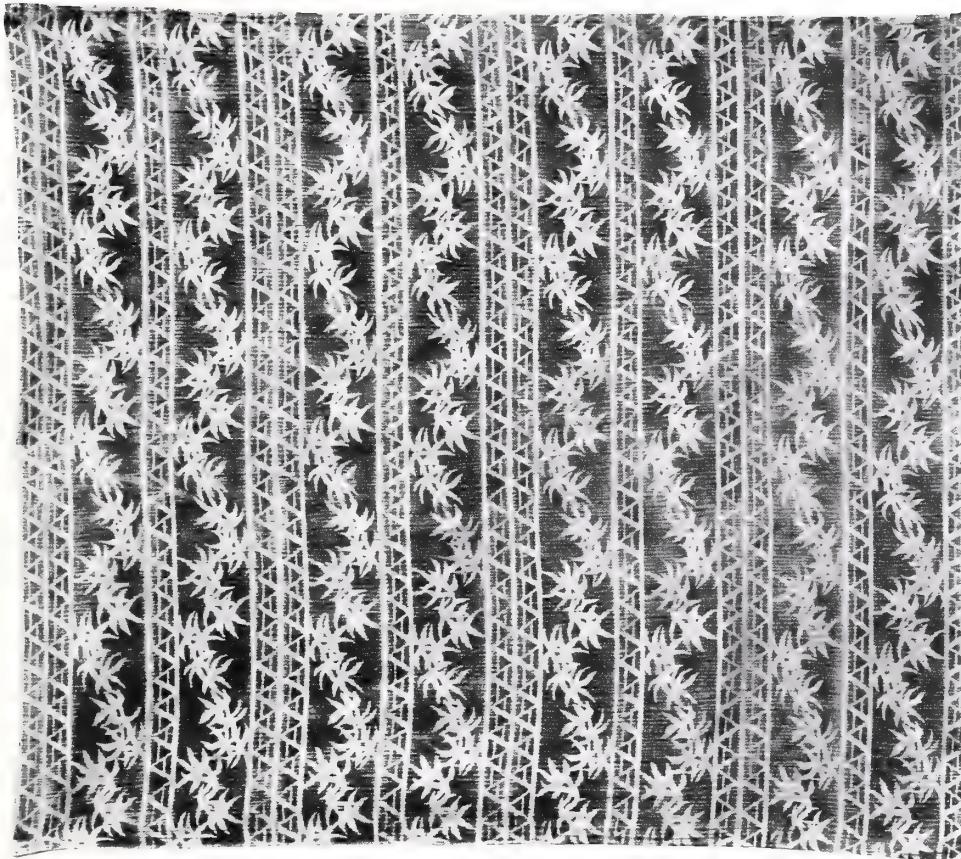
The block-prints in our illustration are done on crash, unbleached muslin and cheese-cloth. The geometrical design shown at the Pratt Institute,



BLOCK PRINTING

Y. W. C. A., NEW YORK

Recent Publications



CHEESE-CLOTH SASH CURTAIN
WITH COPPER BACKGROUND

DESIGNED AND EXECUTED
BY STUDENT, Y. W. C. A., NEW YORK

Brooklyn, can be done either by means of a stencil or a wood-block, but if done with a stencil must, of course, have the ties filled in afterward. The printing was done in one solid color on coarse crash.

The cheese-cloth curtain, done by a student in the Young Women's Christian Association, is treated in a similar manner, the block-printing being cut to form the background, instead of the design. The shaded copper of the background done with the block-print threw up the design in the natural color of the cheese-cloth.

Another hanging in peacock blue and green is charming in its iridescent coloring, and would make a beautiful drapery for a summer home.

The possibilities ahead for the craftsman who takes up block-printing are endless, and there is an unlimited opportunity for original and distinctive work. All materials ornamented with block-printing have such a subtle and delicate appearance that it commends itself to all of artistic temperament.

ART IN ITALY AND ELSEWHERE

ART IN ITALY AND ELSEWHERE

THE recovery of Greek originals quite revised the whole statement of esthetics and historical art criticism, based previously on Roman copies. This reversal overthrew temporarily the Roman reputation. It was another invasion of Italy and sack of Rome, an esthetic inroad from Hellas. The impression was confirmed by the Romans' great regard for Greek art. In ourselves we set this down to discernment; in the Romans, to lack of creative power. Of more recent years has come the realization that the Hellenic enthusiasm had "proved too much." We are naively waking to the fact that Rome had its own art, vigorous, alert, delicate. Wickhoff and Riegl and others opened the way, but the adjustment is still only begun. Mrs. Arthur Strong's book, "Roman Sculpture" (imported by Charles Scribner's Sons), based on her lectures, is an important contribution to the revised statement and

Recent Publications

should be read by all properly interested in the interrelation of ancient and modern art.

Mrs. Strong shows the Augustan artists as pioneers of the later Flavian triumphs, thus holding the current notion "a learned fallacy." Among peculiar Roman characteristics she notes freshness of observation as opposed to the Greek feeling for conventionalization, as, for instance, in the treatment of landscape and botanical forms and in a new freedom in the direction of the gaze of the eye; an illusionist as opposed to a tactile quality; a study of atmosphere as opposed to determination of the silhouette, which in the Flavian period resulted in a command of spatial problems, surrendered later because the still-deferred discovery of the laws

of perspective blocked its development, a surrender which, however, involved a new conception of space and a novel apprehension of color; finally, in reliefs, the emergence of an esthetic relation of the figures to one another and to the background with an advance in the integrity of complicated groups, a quality in which even the best Greek examples are somewhat deficient.

Professor Lanciani has added to his distinguished list of archeological studies on the city of Rome by his "Golden Days of the Renaissance in Rome" (Houghton, Mifflin & Co.). It is a beguiling and handsome book, full of information hard to come by and enriched from rare maps and prints.

Frederick Seymour, author of "Siena and Her Artists" (George W. Jacobs & Co.), is a traveler after our own heart in that he includes a map, too rare but excellent a habit, in his modest and pleasantly written notes.

West, Copley, Stuart, Inness, Vedder, Winslow Homer, La Farge, Whistler, Sargent, E. A. Abbey and W. M. Chase are the subjects of J. Walker McSpadden's popular and personal sketches in "Famous Painters of America" (T.Y. Crowell & Co.).

C. A. Koehler & Co. afford a comprehensive survey of the various tendencies in German art past and present by the 375 excellent full-page reproductions included in Eduard Engel's "Hausbuch Deutscher Kunst."

Those of our readers who have responded to the delightful appeal in Segantini's paintings of the Alps will turn with pleasure to W. D. McCrackan's attractive volume on his sketching ground, "The Italian Lakes" (L.C. Page & Co.).



Courtesy Charles Scribner's Sons

PORTRAIT OF CAESAR

FROM "ROMAN SCULPTURE"

Recent Publications

HANDBOOKS FOR WORKERS AND COLLECTORS

DESIGNERS and craftsmen in sympathy with the Art Nouveau movement will find one of the most useful expositions of its entire scope in the interesting folios which are being issued by C. A. Koehler & Co. under the title, "Art Nouveau Complete." The series is peculiarly representative in that all the patterns and goods reproduced have been actually manufactured and put on the market in Germany and other countries where the movement has developed. Volumes now ready include "Modern Jewelry," with 62 full-page plates; "Metal Work," 95 plates; "Modern Ceramics," 87 plates; "Textile and Surface Ornament," 160 plates; "Embroidery and Lace," 36 plates; "Bookbinding and Decoration," 59 plates.

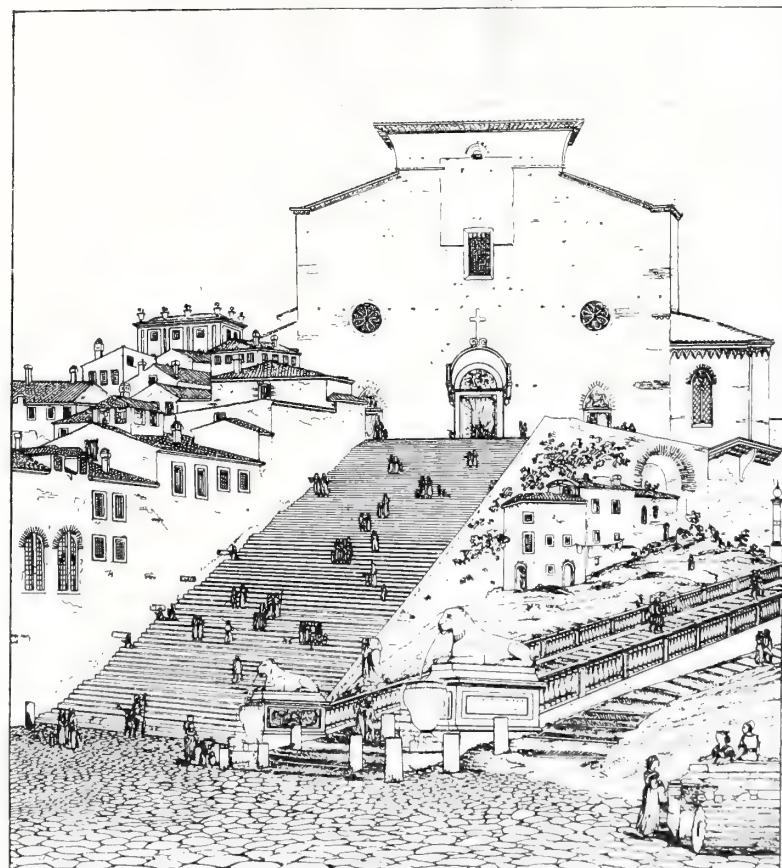
THOUGH the trade of bricklaying does not read architecture out of court, many people decline to allow photography any title to art. Antony Guest, in his attractively illustrated "Art and the Camera" (The Macmillan Company), addresses himself on the basis of the British achievement to photographers who, for all the bricks, can still see the building. The book is temperate and suggestive and may set skeptics thinking. Any one, possibly excepting the bricklayer, will profit by reading it.

BURROUGHS, WELLCOME & Co. are issuing a special United States edition of "Wellcome's Photographic Exposure Record and Diary," with exposure calculator and tables.

A CONVENIENT volume in the Wallet Series (Longmans, Green & Co.) is Robert Edward's "On Collecting Miniatures, Enamels and Jewelry." The hints for purchase and care and detection of forgeries are brought together

in brief compass and reference is made easier by the occasional use of bold-face type in the paragraph.

THOSE who are subject to the spell cast by the search for old furniture or who, like Oliver, are "secretly longing to join the diversion," will find comfort and incitement in Robert and Elizabeth Shackleton's "The Quest of the Colonial" (The Century Company). Told in narrative form as the experience of two collectors in holiday mood, this book hands on, along with the contagion of their interest, the sum of their acquired lore. Locally the reader will find many suggestions in the chapters devoted to New York and vicinity, Philadelphia and vicinity, Virginia and Delaware, Massachusetts and Connecticut, and the Eastern Shore. The republication of these serial articles makes a prepossessing gift book, well illustrated from many photographs and with decorations including a frontispiece in color by Harry Fenn.



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MARBLE STAIRS OF
THE ARACOELI

FROM "GOLDEN DAYS OF
THE RENAISSANCE"

Recent Publications



Courtesy J. B. Lippincott Company

JAMES FIRST AND
HIS QUEEN

FROM "OLD ENGRAVERS
OF ENGLAND"

ENGRAVERS AND DRAUGHTSMEN

MR. MALCOLM C. SALAMAN, who has covered an important field of art history in his "Old Engravers of England" (J. B. Lippincott Co.), sets his heart on line engraving proper. In a time when mezzotint has become something of a craze many readers will be more drawn to the second part of his book, where he treats in full the subject of this development of the art. But the free, commanding use of unretrieved line will always hold the admiration of the few in a more vigorous grip. Following the British Museum folio, Mr. Salaman has brought his account down a century later. After giving the history of William Rogers, Cockson, Elstrack, one of whose characteristic studies in portraiture is reproduced above; Hole, Delaram, Van de Passe, Payne, Fai-thorne, Droeshout, Marshall, Hollar, White and others, he turns, with the bulk of his book before him, to the fascinating story of mezzotint from its romantic beginnings with Prince Rupert's enthusiasm to the extension of the technique by George

White and its decline and brilliant revival in its heyday. The revival of line engraving, with Vertue, who carried on the traditions which mezzotint had almost thrown into oblivion, and Hogarth, Ravenet, Strange, Woollett, Sharp, Blake and the rest, gives the author better satisfaction. A chapter is added on stipple engraving and color prints. The treatment is historical rather than critical, the style gossipy and entertaining. Half a hundred plates illustrate the book.

For the selection of reproductions of "The Drawings of David Cox" (imported by Charles Scribner's Sons), Alexander J. Finberg contributes a biographical introduction, based on Neal Solly's memoir. The colored reproductions represent drawings made at Hereford during the artist's thirteen-year stay there. The *Autumn Woods*, which the author thinks the best of this series, was difficult to handle in color, but the half-tone reproduction is welcome. The *Chepstow Bridge, Goodrich Castle*, which may represent a sketch for the 1819 picture, and the simple *Low Tide*, all in color, are most valuable in showing the quiet directness of Cox's brush and the quick generalization of his eye. Yet more interesting, because less marked by the perfunctory habits of the teacher, are the reproductions of the charcoal and chalk sketches of the later days, when he went his own gait more freely.

"There is no such thing as a pot-boiler," Menzel's answer and rebuke to his disciple's complaint that young men had to waste their time in paltering to a market—his rule of thumb that all work, even the "pretty-pretty stuff," should be accepted "once for all as a genuine artistic problem," gives the key to a study of his drawings and sketches. The forty-eight plates in the "Drawings of Menzel" (imported by Charles Scribner's Sons, text by Professor Singer), with one exception reproduced for the first time, are selected from twenty-nine portfolios containing over four thousand drawings found in the artist's studio after his death. Despite his remarkable versatility, which enabled him to experiment with every new style of painting, it is his work in line rather than in oils that counts.

Practical Bookbinding

PRACTICAL BOOKBINDING—II. BY MORRIS LEE KING

Sewing: Three weights of Irish linen thread, Nos. 15, 18 and 25, will answer for almost all books. If there are many sections and they are thin, a light-weight thread is used. If the sections are thick, or very few in number, heavier thread may be used. It should always be borne in mind that the back will contain, when finished, as many threads as there are sections, and the back, when finished, should not be materially thicker than the rest of the book. Silk of various weights and colors may also be used in fine work; it should always be slightly waxed before using.

The book should now be knocked up between two pieces of board about the same size, the square being used on the head, to see that it is about square; it is then screwed in the cutting press. Old covers will be useful here. The back must now, by means of the compass, be divided into proper squares. It is customary to divide an ordinary octavo into six panels, making five bands, the four central spaces being equal to each other, the one at the head a trifle longer, the one at the tail a bit longer than the one at the head. [Each binder may have his own

ideas as to proportion and, indeed, as to number of bands. The points where the cords are to come being determined as above, the square is used and a heavy pencil mark made across all the sections where each cord will fall.

If *sunken cords* are to be used and false bands made, then a fine-toothed thin saw is to be employed, sawing on the lines just made, until the saw-cut will barely show on the inside of each section when opened. Care must be taken that the cut be not too deep (better have it too shallow) and that it is not deeper on one side of the back than on the other.

If *raised cords* are to be used, no sawing-in is done; but it is very useful to make a shallow cut instead with a sharp, thin knife, so that less difficulty is experienced in finding just where the needle is to pass through the sections when sewing.

Overhanding outside sections, to give strength where most needed. The first and last section should now be overhanded with fine linen thread, with stitches one-quarter inch apart. After this is done these sections should be placed on the beating stone and tapped slightly to bury the threads somewhat in the paper.

Kettlestitch: For both styles of sewing, however,

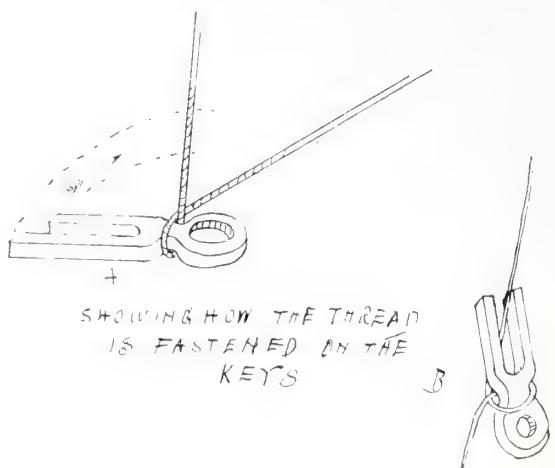


SEWING FRAME ARRANGED FOR WORK
Base of plough also shown

Practical Bookbinding

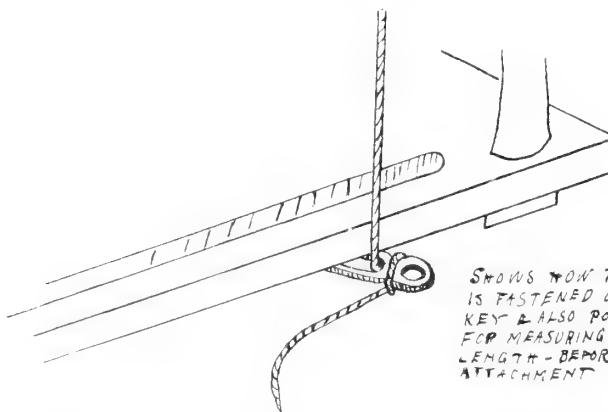
a mark must also be made about one-half inch from head and tail and also sawn (but very slightly). These are for the turn of the thread in sewing, making what is known as the kettlestitch.

The sewing frame is now prepared. If the book is sawn in, thin linen cords are used; if not sawn in, heavy English or Italian cord is needed. The number of cords in each case is the same. The proper number of cords are now fastened in the frame and tightened up (see diagram). Place against the cords a thick pressing board, larger than the book to be sewn, so that the first section is raised up somewhat and handled more easily. The first section, being overhanded, is quite difficult to sew. It should be opened in the center and the needle passed through from center to back wherever a cord is to come (this preliminary work makes it more easy to pass the needle when sewing). Now lay this section, face down, on the frame, so the cords lie against the marks or cuts made on the section. The cords are to be adjusted to fit this spacing and then are tightened up.

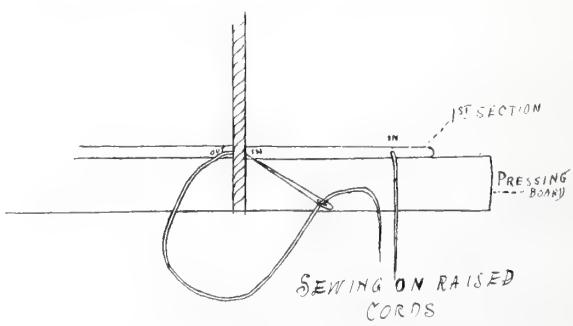


passed through the kettlestitch opening (next the tail), drawn up snugly and this section sewn as before. Before passing to the remaining sections it is necessary to fasten the loose end of the thread which is still projecting from the first kettlestitch opening. Steady the two sections with the left hand and pull each thread tight; then tie them together (they tie better if slightly moistened), cut off the original loose end and proceed with the sewing.

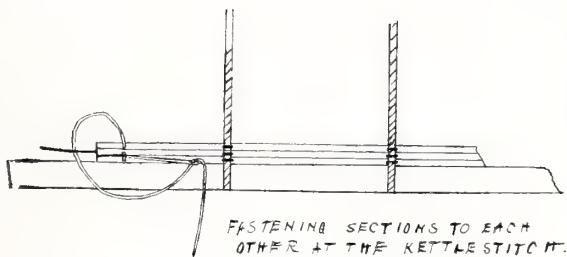
The needle now being passed into the kettlestitch of the third section and thread drawn tight, it will be noted that this binds the ends of the three sections together. On emerging from the kettlestitch at the tail of this section, the needle is passed between the second and first section (inside the thread lying in the cut for the kettlestitch) and out toward the tail, the thread now forming a loop. Pass needle from below upward through loop and draw tight; this fastens the ends of these sections together. The ends of all sections must be tied to each other in this manner; but care must be taken not to draw the thread too tight, else the head and tail will be thinner than the central part of back, and will be so



Sewing on sunken cords: As the operator sits before the frame the back of the section is toward him, head to the right. The left arm passing around or inside the left upright, as may be most convenient, the hand is placed in the center of section, holding it partly open; the right hand now passes the threaded needle into the kettlestitch opening at head of section, is received by left hand and passed back through the first cut, the needle end coming out *between* the kettlestitch and the first cord. With the right it is now passed around the cord and back through the same cut. With the left hand it is again passed out through the next cut, around the cord and back, drawn up snugly from time to time so the cords are held tightly against the section, until it is finally passed out through the kettlestitch opening at the tail. The next section is now laid on the first, held open with left hand, the needle



Practical Bookbinding



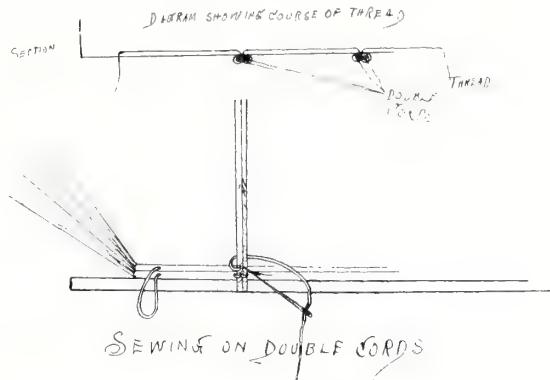
tight also that satisfactory rounding and backing will not be feasible. When the last section is sewn a couple of turns instead of one are taken about the kettlestitch and the thread cut off.

Before fastening each section the thread should be pulled tight and note taken that no superfluous loops are left (by accident) in the center of any section, as this cannot well be remedied later except by resewing. During the sewing each section should be tapped down at the cords to make them lie closer together. This is of particular importance if the book is not sawn in. The cords may now be loosened and cut off, leaving ends of about two inches on each side.

Now knock the book straight again, lay it on the beating stone, and, holding it firmly with the left hand (to keep the back of the sections over each other), tap the back edge of the sections with the hammer; but not with much force. This is done to reduce the thickness caused by the numerous threads which, by this beating, are imbedded to some extent in the thickness of the sections themselves. Now place in the book two slips of thin pasteboard about one-half inch wide and slightly longer than the book, three sections from each end, pushing them firmly against the cords. Lay the book on its side on the press, back toward operator, open the first section and let it hang down; place a strip of thin, stiff paper along back edge of second section, leaving one-eighth to three-sixteenths inch exposed. Hold the slip in place with left hand and smear the exposed part with a thick paste. The strip of paper is now removed,

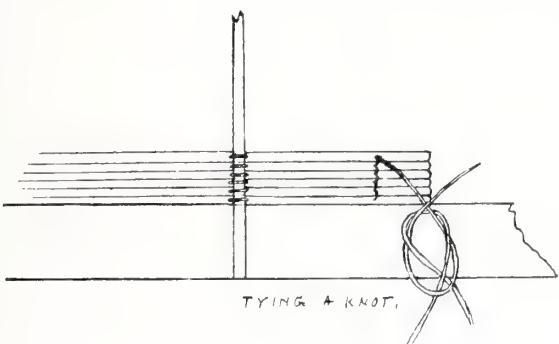
leaving a clean, straight strip of paste on the section. Let it set a moment or so, then bring the first section over, close it but do not use much pressure over the paste. Be sure the back edges of the two sections are quite evenly adjusted. Treat the last section in a similar manner. Place the book between two pressing boards with a weight on it and leave for several hours, or overnight. The object of the two cardboard slips is to bring the weight on the pasted portion only and make a solid union. If this is not well done, it is liable to come apart when the book is opened. This also hides the thread used for overhanding.

End papers; how made: These may be white, plain paper, as much like that of the printed page as possible, but often they are made of a colored paper harmonizing with the color of the leather used. While any firm paper of good quality may be used, it should be of tough fiber, so it will not



give way in the hinge or during manipulation. Hand-made papers of many kinds are in the market. Of the best and most decorative are those known as the "Morris" papers of English manufacture.

Having selected the quality to be used, cut two pieces, which, when folded, are somewhat wider in both directions (say one-half inch) than the section of the book. After folding them—with the plain side out—line one side with white paper like that of the book itself. This lining paper should reach not quite to the *folded* edge. Leave a strip about one-eighth inch. Place between two sheets of blotting paper, give them a nip in the press and stand up to dry. Now take two pieces of the same paper just used for lining, fold them the same size as the end-papers, rub paste along one edge of the fold (a width of not more than three-sixteenths inch), paste carefully to the *lined* side of the end-papers, the two folds being in contact up to their extreme edges. The paste should be allowed to set a bit before the



Practical Bookbinding

sheets are stuck together—place between two pressing boards under a weight to dry thoroughly. If the weight is too great or if there is too much paste used, it may spread between the sheets more than is intended and this causes trouble later on.

We now have the colored paper folded, one side lined and two more leaves of white paper on the lined side. Open the white sheet and fold the reverse way, so that one of the white leaves now covers the unlined part of the paper. Smooth the fold firmly with a bone folder. The white leaf just turned over is for the protection of the unlined colored leaf, and is torn off when the latter is pasted down on the inside of the cover. The Cobden-Sanderson method of making end-papers is very ingenious and of great value. It is fully illustrated and described in Cockerel's book, to which the reader is referred.

Other methods of making end-papers are in use and can be learned by consulting the text-books referred to.

Pasting on the end-papers: These having already been prepared, one is to be pasted carefully on the first and last sections respectively. Each end-paper being folded (the two colored surfaces in contact) we find a white leaf covering the outer side of each colored leaf. As the unlined colored leaf is to be ultimately pasted down on the inside of the board, it is obvious that the paste should be applied to the other leaf; the folded edge should be covered with thick paste for a space say one-quarter inch in width and after it has set (a few minutes) it should be pasted on the section, being flush at the head and not coming quite to the back edge of the section itself—one-sixteenth of an inch or even less being allowed. After both end-papers have been adjusted, place the book between pressing-boards, well weighted, and let them dry thoroughly. It is desirable that this connection be a most solid one, as it is subject to considerable strain.

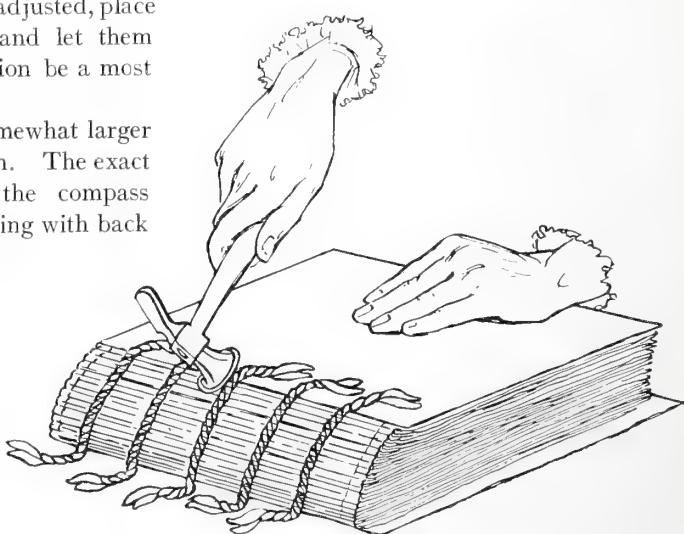
Trimming the end-papers: These being usually somewhat larger than the sections, are trimmed after being pasted on. The exact width of the sections is taken as follows, with the compass (before the end-papers are pasted on), the book lying with back to the operator: Place the thumb nail perpendicularly against back of sections, rest one leg of compass against it, with the other at the fore edge. This distance should be marked accurately on a thin strip of paper, for reference later. The end-paper being pasted on, place a cutting tin somewhat larger than the sections between it and the sections, take the above-described measure with a compass and with thumb nail against back, mark the fore edge of each end-paper, at upper and lower ends of book—by two points—with straight-edge and

knife cut through them; it will then be found that the edge is true with the edge of the section.

Now lay the book on a cutting board, place a thin straight-edge between book and lower end-paper at head, the straight-edge just showing along head of the section. Press down on the book to hold it steady and cut through, thus trimming the head of end paper. After both end papers have been thus trimmed at head and tail, the book is ready for

Fraying out the cord: Each cord is now freed of any glue which may have stuck to it, the strands untwisted and drawn between the finger and a knife-edge or bodkin; this results in separating the strands into the original fibers, and they now present a soft, fluffy appearance.

Backing: The sections are now knocked up again, particular attention being paid to having the book quite square at the back and at the head. It is then laid on the edge of the bench between two pieces of mill board which come up flush with the backs of the sections, the cords being quite covered by the boards. A thin coating of hot glue is now applied, pressure being made on the upper mill board in order to keep the glue from penetrating *between* the sections. Always apply the glue from center of back, *toward* head and tail. Now (allowing a short time for the glue to set) lay the book on a large lithographer's stone (or on the bench) with the fore edge toward the operator. By placing the left hand flat on the upper surface, thumb against fore edge of central sections, the upper sections may be drawn toward the front, tapping the back

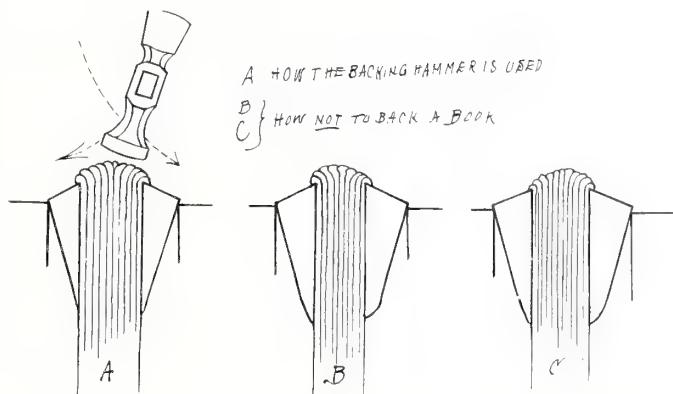


ROUNDING THE BACK

Practical Bookbinding

in the meantime with the backing hammer, which causes the upper half of the book to assume a rounded shape. The book is then turned over and the same process gone through with on the other side and repeated until it is "rounded" properly (the glue used for this purpose is especially prepared and does not become as hard and unyielding as the ordinary article).

The back now being "rounded," the book is laid on the bench, back away from the operator. Take one of the backing irons, slightly moisten its surface, place it on the book from one-sixteenth to one-eighth of an inch from the back edge; holding the book and the iron firmly together, turn them over and adjust the other iron, moistening it also. The edges of the irons should be quite parallel. The



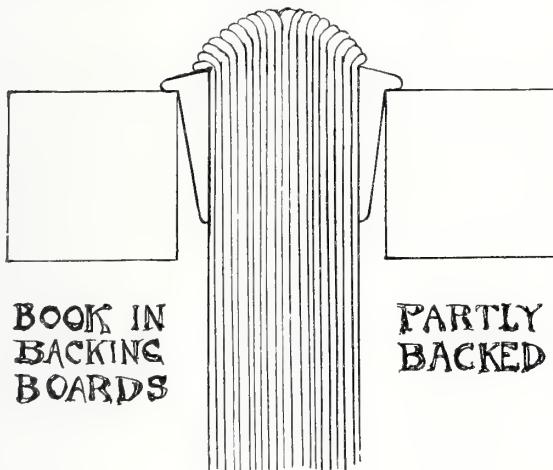
the left and to the right, this finally resulting in the sections on each side being beaten down, overlapping the sharp edge of the backing irons. When finished the back of the book should be perfectly round and solid.

Taking the book out of the press, we find that we have formed what are called "joints" which should be just deep enough to take in the thickness of the board which it is proposed to use for the cover.

Putting in boards: The thickness of board appropriate to the book having been selected before the backing is done, they must now be cut to the proper size. Before doing this, each board is lined (if this has not yet been done), either on one or both sides with ordinary thin white paper. They may be lined *only on one side*—in which case one thickness of paper on *one side* only is sufficient. Again, they may be lined on *both sides*, in which case two thicknesses of paper are put on one side and one thickness on the other—the side lined with double thickness forms the inside of the cover. This results in *drawing* the board on one side, the curved side always forming the inside of the cover. This drawing is necessary in order to offset the drawing qualities of the leather when it is put on the outside of the board in the process of covering.

After the boards are lined, and have become thoroughly dry, they should be cut to the proper size. Measurements for the covers should be taken before backing as follows:

The book lying on the press, with the back toward the operator, the thumb-nail is placed against the back edge. With a compass (one leg resting against the thumb-nail) the distance from the back edge of the section to the front is taken. This constitutes the *width of the board*. Turning the book with the head toward the operator, and placing the thumb-nail against the head, the distance from the head of the section to the tail is then taken in a similar manner. An allowance is



distance from the edge of sections depends altogether upon the thickness of the book and the proposed thickness of the cover. After having adjusted the backing irons, hold them tightly, so they will not become disarranged, and place in the lying press; great care being taken to keep them perfectly parallel. The press is then screwed up as tight as possible. The cords rest on the outer side of each backing iron and care must be taken not to strike them with the hammer, else they will be cut off.

With the front edge of the backing hammer (the operator standing beside the press) the sections are knocked away from the center line of back, on each side, by tapping them gently. After this has been carefully done, the face of the hammer is used (the operator now standing at the head of the press) and with blows directed alternately toward each edge of the back, the sections are gradually beaten over to

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made for the "square" at the bottom of the book, which ranges from one-eighth to three-sixteenths of an inch or more, depending upon the size of the book. This should be added to the measurement last taken and this constitutes the *length of the board*.

It will be noted that allowance has only been made for the "square" at the bottom of the book. The "square" at the head will be made later, by cutting the head of the book after it is placed in boards. The "square" of the fore edge of the book will be made during the process of backing, inasmuch as enough of the back edge of the section is taken up by this process to make the "square" of the fore edge. These measurements must be taken most accurately and must be accurately transferred

this method will increase it so that it will be quite noticeable. If there is any material difference, it is better to cut a pair of new boards than to try to trim up the old ones. In all cases the boards should be cut with the lined sides in contact and should be marked on the inside so they may be placed in the same relative position when lacing them to the back.

The boards may be laced on after cutting the back edge only, the remaining portion being cut to size after, just before putting in leather. I prefer the former method.

Lacing in: The boards now being cut to size, each edge of each board should be filed off somewhat, either with a coarse file or with a piece of fine sandpaper fastened to a small, flat piece of wood.

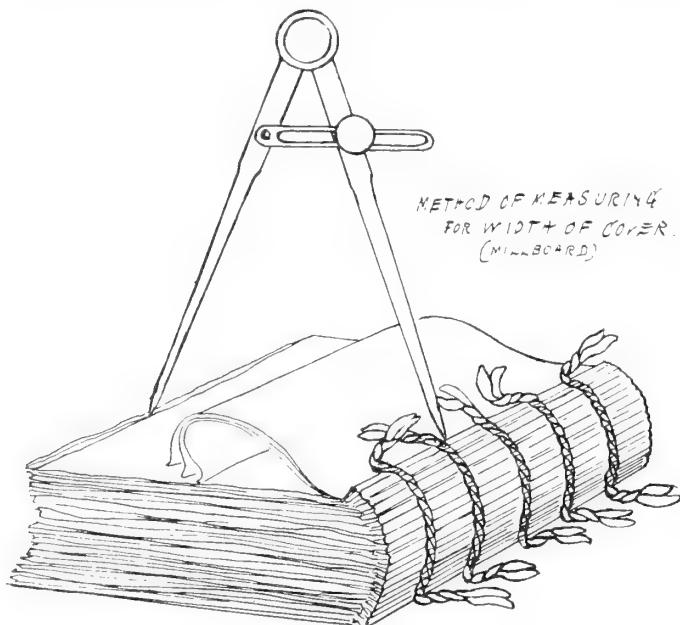
This takes off the "burr" left from the cutting and also the sharp edge of the lining paper.

Each board is now fitted in the groove where it is finally to be laced—the head of the board being flush with the sections (cutting the head later will make the square). Place a weight on the board, take the first cord, hold it upright and at its center mark the edge of the board with knife or folder. Repeat this with each cord (mark the boards, if not already done, so each one will be returned to its proper side). The marks for the cords should extend at right angles, say three-quarters of an inch toward the center of the board. Lay the board on a thick stone, marked side up and away from the operator, and flush with the further edge of the stone. With a rather large coarse file (12-inch), file each mark made above,

to a depth which will allow the cords to lie in it and be flush with the surface of the board. These grooves are necessarily deepest at the edge of the board, and gradually become shallower until they disappear.

Now lay the board, grooves up, on a piece of wood or lead and with a pointed steel bodkin and hammer punch a hole in each groove at points shown at A. Reverse the board and make another set which come out at points marked B. Care should be taken not to smooth down the board around these holes where it has been pushed up by the passage of the bodkin.

The cords being already frayed out, those on one side should be well pasted (to within one-half inch of the back). Holding each one near the loose end



in order that the boards may fit properly—the difference of one-sixteenth of an inch in a fine piece of work rendering it very defective. The best way to transfer these measurements is to register them on a narrow strip of firm, substantial paper, the lines being made with the sharp edge of a bone folder.

It is always best to cut the two covers at one operation, the two boards being kept together while the four edges are being cut. All boards should be cut most accurately in the *cutting press*.

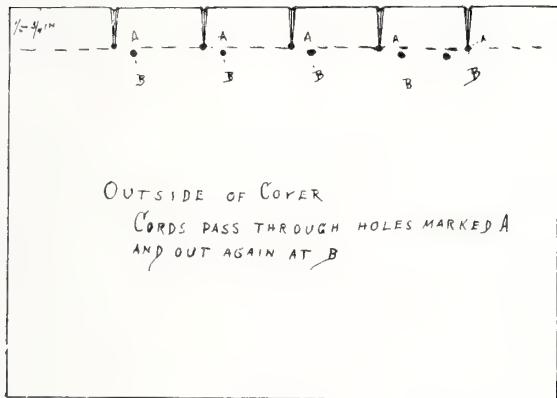
Lay them out with an accurate steel square, and mark with knife-edge. In order to ascertain whether they are absolutely true after cutting, one board may be reversed on the other, so that the ends which were cut together are opposite each other. If there is the slightest difference in the two boards,

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with one hand, the *end* (only) is to be twisted to a point so it will easily pass through the holes just made.

Place the book on the bench, back away from the operator. Raise the board at right angles to book, pass each cord through the holes A in the grooves, draw through and pass back again through the holes B—each one being drawn as snugly as possible.

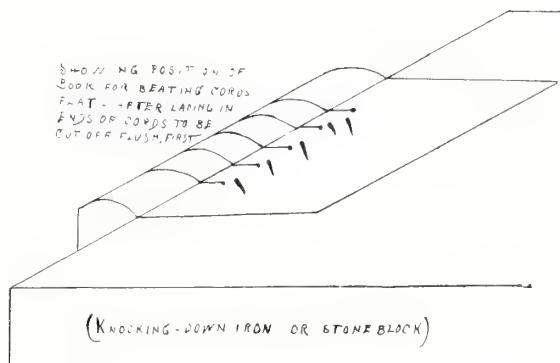
Now raise cover slightly and slip a heavy pressing tin on the sections under the cover, the edge, however, not quite reaching to the bottom of the groove or joint. Again raise the cover nearly to a right angle, push it into or against the joint; steady it with the chest. Each cord is again pulled as snugly as possible—especially the first and last—pressing the end (after it is pulled up snug) with one finger.



LACING IN

When all are pulled tight, still pressing on the cord ends (to hold them taut), push the cover down flat. Still holding at least two of the ends with the left hand, tap the cords smartly with small hammer or end of knife handle, where they enter and emerge from the holes. This packs the board about the cords tightly enough to hold them *in situ* temporarily. Raise the end of each cord gently and cut off by running a sharp knife flat along the board, edge away from the back, so the real cords will not be cut accidentally.

Take the book in the left hand with one cover open at right angles to book, rest it on the beating stone or other solid bed (see illustration). With the backing hammer beat the cover over the holes until the surface is smooth to the touch and no raised spots are apparent. Care must be taken not to mar the board with the hammer edge. Turn the board over and hammer the holes on the inside until they also are smooth. The cords are now anchored so strongly that they will break before pulling out.

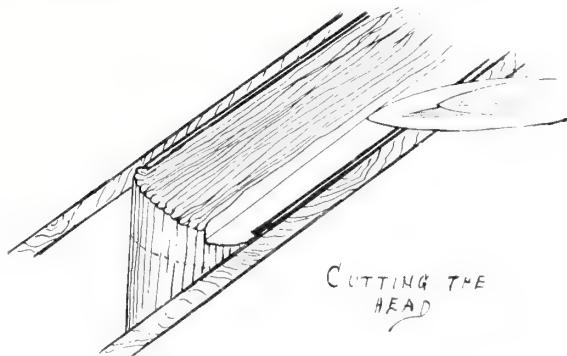


Cleaning off the back: After the lacing in is completed, the superfluous glue on the back may be removed by moistening it slightly with water, then rubbing it off with a sponge; care should be taken not to wet the edges of the boards. When well cleaned, glue should only be visible *between* the sections; the back should be quite clean and firm.

Cutting the head: Slip a thin mill-board between the head of the last section and the cover, flush with the cover. With the book lying head away from the operator, raise the front cover (to loosen the tension on the cords), slip it down, exposing enough of the sections to allow for the "square" at the head and close it again. Now place the book in the cutting press, back toward the operator, the head of the front cover being flush with the cheek of the press. Be sure before screwing up the press that the two covers are quite parallel at the head, though not at the same level.

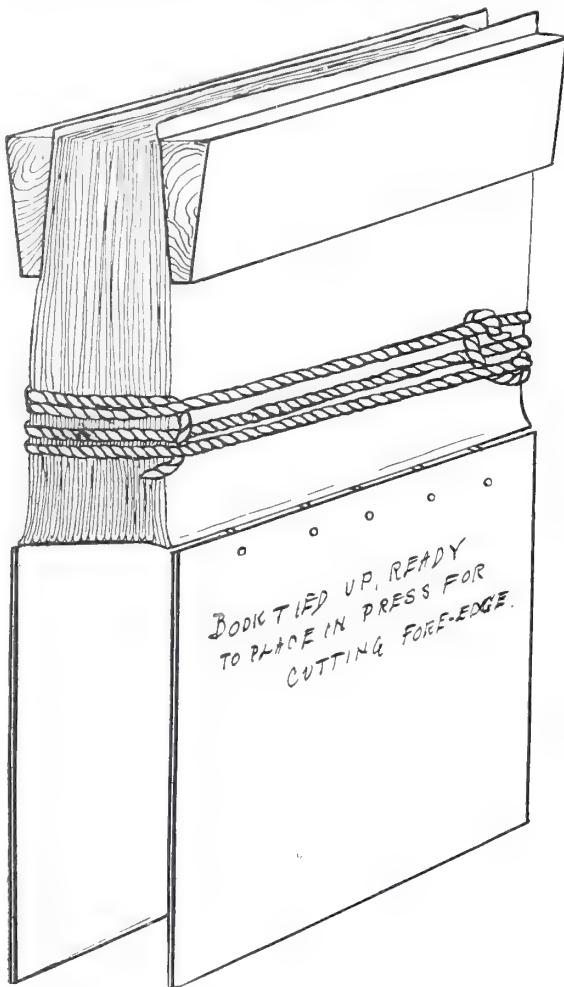
With the plough cut the head, a few sheets only at each stroke, until the knife touches the slip of mill board which was inserted to protect the back cover.

Cutting fore edge (in boards): The boards having been laced on, a mark is to be made (near head and tail of fore edge), with knife or folder, at edge of each board as a guide. After knocking the back as flat as possible, drop both boards away from the

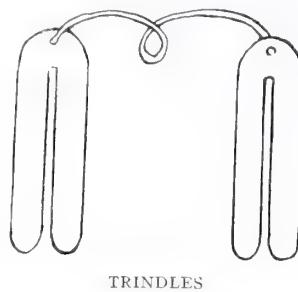


Practical Bookbinding

sections and slip a pair of trindles (see illustrations) between the back and the boards. These trindles will keep the back flat until the sections can be snugly held by winding a tape around them. Now remove the trindles and place a cutting board on each side of the fore edge and place in the cutting press. The board on the side the cutting begins on must not come up to the marks; but allowance is to be made for the "square," and when in the press this board must be flush with



the cutting edge. Great care must be taken that the book is square in the press, else the operation will result in damaging it beyond repair. Errors may be avoided by comparing the side to be cut (amount of paper showing) with the other one, where a corresponding width of the cutting board should show. After the press has been screwed up tight, it is well to look at the back to see whether it may not have slipped back to a curve; also cast the eye along the edge to be cut, and note whether the width shown is equal to the amount of the other cutting board exposed above the edge of the

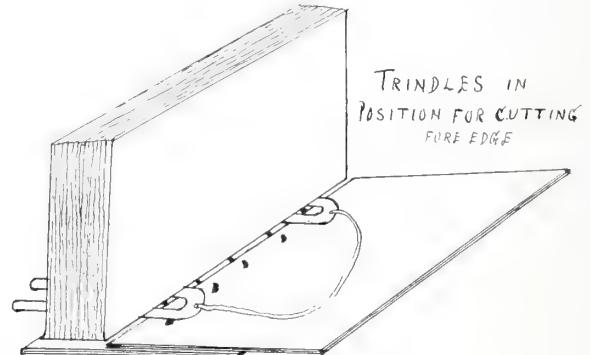


TRINDLES

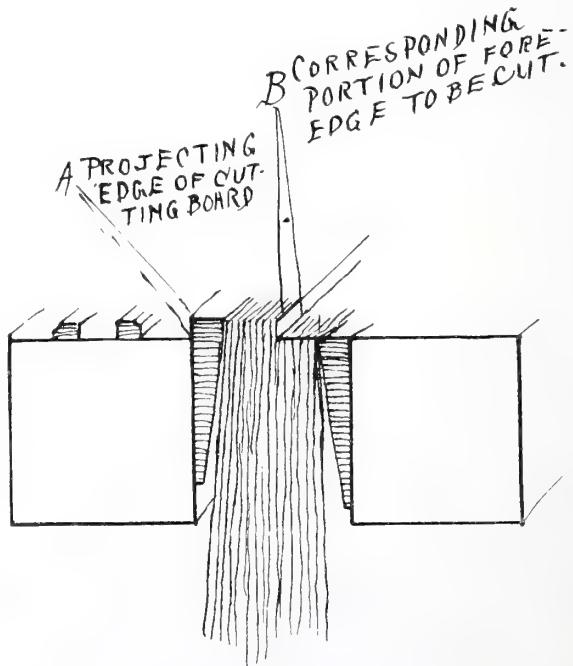
press. If it is well adjusted the cutting may be done, cutting but two or three leaves at each cut. The knife used for this purpose should be kept in extra-good condition and never used for cutting

mill-board. If a book is found to be unevenly adjusted, it is best to take it out and begin anew.

Now is the proper time to put the book in the press again, to render it as solid as possible. One



or several books may be pressed at the same time. Heavy pressing tins (each slipped in a fold of heavy manila paper) are placed between the covers and the book, being particular that each one





BOUND AT "BRADSTREETS" AND LOANED BY COURTESY OF THE OWNER

MR. HENRY W. POOR

DESIGNED AND FINISHED BY MR. ALFRED LAUNDER, IN PALE FAWN-COLORED LEVANT. 12MO.

SHIELDS IN KING'S YELLOW, DRAGON DETAIL IN DARK BROWN AND RICH TURKEY RED;

CELTIC SCROLLS IN DARK BLUE WITH OTHER DETAILS IN DARK BROWN AND RED

Practical Bookbinding

is well in the joint. Place each book between two strong pressing boards, screw down the press as hard as possible, and leave one day or several days, as may be convenient. The pressure cannot well be too great, provided the pressing tins and their covers are thick enough to prevent injury to the back.

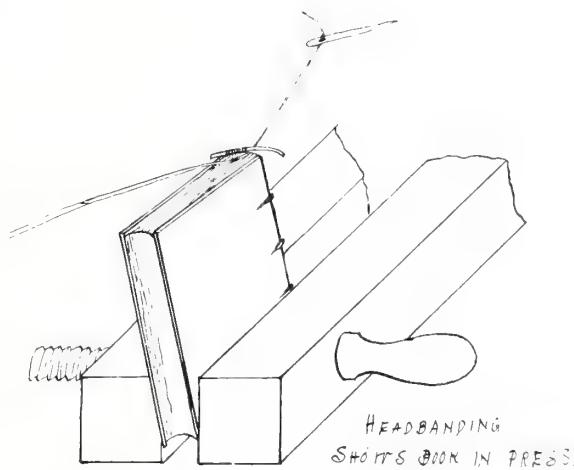
I am accustomed to putting books in a very large standing press and screwing it down with a five-foot bar handled by two men.

Gilding the head: This must be done before the head-bands are made—see description under “Edge gilding” in latter part of this article.

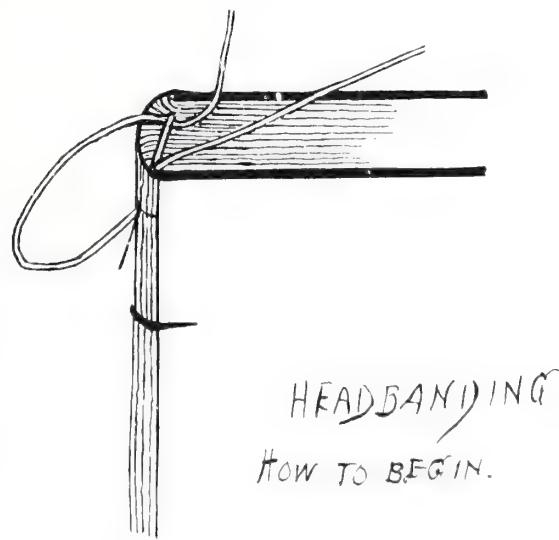
Head-banding: This is one of the most troublesome operations which confront the beginner, and it is almost impossible to learn to become proficient in it without some personal instruction, or at least seeing some one else do it.

The silk used for head-banding should be what is known as buttonhole twist, heavier than the ordinary. No. E E is not too heavy.

The simplest head-band is made as follows: Two strips of vellum are cut (using very sharp knife and rule) slightly longer than the round of the back. The height of the strip should be a shade less than the width of the squares at the head and tail. These strips are made to assume the curve of the back by drawing them between the finger and a rounded surface, such as a lead pencil. The silk used for covering these strips of vellum is usually of two colors, though more colors may be used as one becomes expert. For the purposes of explanation, however, we will assume that two colors, red and white, are used. The book is to be placed in the finishing press or other convenient press, the head up, with the fore edge slanting toward the operator (see illustration). Two threads of silk are knotted together, and the red one threaded in a sharp-pointed needle. Slip a bone folder between the leaves about five pages from front of book and pass needle through the back of book, just *below* the kettlestitch. (The place where the needle is passed through the back is usually about one-half section from the front of the book.) As the thread is drawn through the back the knot is drawn between the leaves (to the front of the kettlestitch). The needle is then brought up over the head to the front, again passed through the same place, thus leaving a loop over the head of the book. Through this loop is passed the little strip of vellum, the lower edge setting snugly on the head of the sections. The loop is then drawn tight, and this—aided with the finger—holds the vellum strip upright in its proper posi-



tion. By reference to the cuts it will be noted how the vellum strip may also be supported by sticking a pin or needle upright in the first section. We now bring the needle to the front again, which brings the red silk for the second time over the head-band alongside the first turn. By placing the forefinger of the left hand on this strand and holding it down on the head of the book (a little distance from the head-band), it is kept taut; with the right hand the white silk (coming up between the sections in front of the head-band) is drawn over to the right over the red silk, slipped under the right-hand end of the vellum and drawn snugly down until the red silk, where it is crossed by the white, is drawn down to the junction of the edge of the strip and the head of the book. Still holding the red silk under slight tension with one finger, another finger of the left hand may be placed on the white silk (where it passes over the vellum) to hold it in place, while the end is again brought



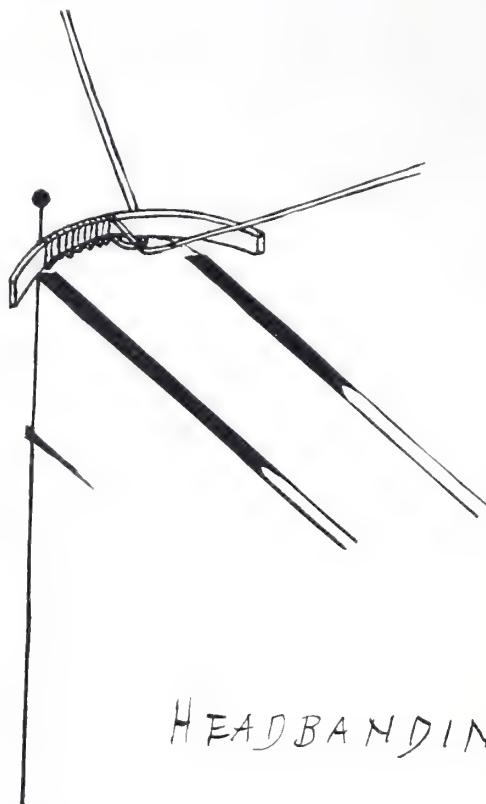
Practical Bookbinding

forward and again slipped under the vellum and the end brought over and down against the head of the book (as the red silk was); the red silk is then carried to the right, above the white, and slipped under the vellum as before, thus drawing the white silk to the junction of the vellum and the head of the book; then it is again brought forward and slipped once more under the right edge of the vellum, thus making two loops of red silk. The loose end of the red silk is brought forward and held to the head of the book, as before; the same operation is now repeated with the white and red silk alternately, until the head-band is finished.

The principal points to be observed in this work are, to keep both silks under *constant slight tension* and to see that the bead formed, where the vellum rests on the sections, is regular and not tight. If any one portion does not seem regular, it may be pushed down with the edge of a folder. From time to time it is necessary to fasten the head-band to the book. This is done every one-half inch or so, by running the threaded needle down in the section and under the kettlestitch and bringing it out through the back and up over the head-band, as in the beginning. This takes the place of one of the turns just described, and does not interfere with the general operation of making the head-band. When the right-hand edge of the back is reached the needle is passed below the kettlestitch (within four or five pages of the end of the book) twice—just as it was in beginning the head-band. After the needle has come out at the back the second time it is passed under the two strands of silk which now extend from the head-band to the kettlestitch, on edge of the back, and then down through the loop which is formed, drawn tight, and cut off. The remaining end of white silk is drawn under the right-hand end of the vellum (between the lower edge of the vellum and the head of the book) and passed through the loop of red silk *just before it is drawn tight*. This holds both ends snugly. That they may not slip, a bit of glue or paste may be rubbed over them at this time.

When this head-band is finished we find alternate rows of red and white silk (two threads each) with a beaded margin at the base, covering the junction of vellum and sections.

Double head-band: This may be made of vellum or cord, as desired. The upper band should be the smaller both in height and thickness. Begin by making a loop (as in simple head-band) into which the lower cord or band is slipped, the thread then being drawn tight. Place the upper



HEADBANDING

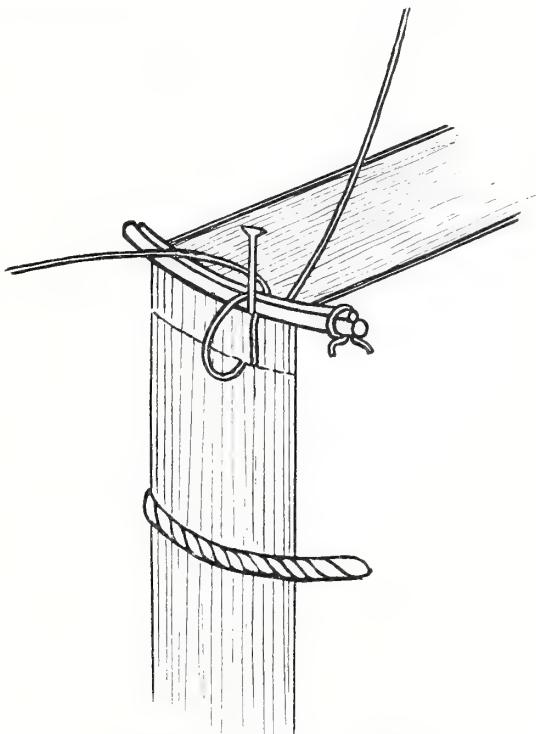
segment in position, tying the left-hand ends together to hold it. Pass the needle *between* the two bands, make two turns about the upper band, leaving the needle end projecting between the bands (in front). Holding it taut, draw the other end across it, passing above and to the right and *under* the lower band. This draws the needle end down to the junction of the lower band and the sections and commences the "beading." Now bring the end which has just passed under the band to the back, between the two bands, to the front, then once around the upper band, thus coming out again in front, between the two bands. The needle end is now passed across the loose end (above it) and towards the right, repeating this process as in the single head-band until it is finished.

This style of head-band is fastened to the book in the same way as was described for the single head-band. The fastening down can only be done when the needle is brought in front, between the two bands, just after it has been wound about the upper segment. Pass the needle through the section coming out on back just below the kettlestitch; bring it up and forward between the two bands and then wind around the upper segment. At the end, after the last fastening down, the two ends are drawn under the lower strip, cut off, frayed out a bit and pasted down.

Practical Bookbinding

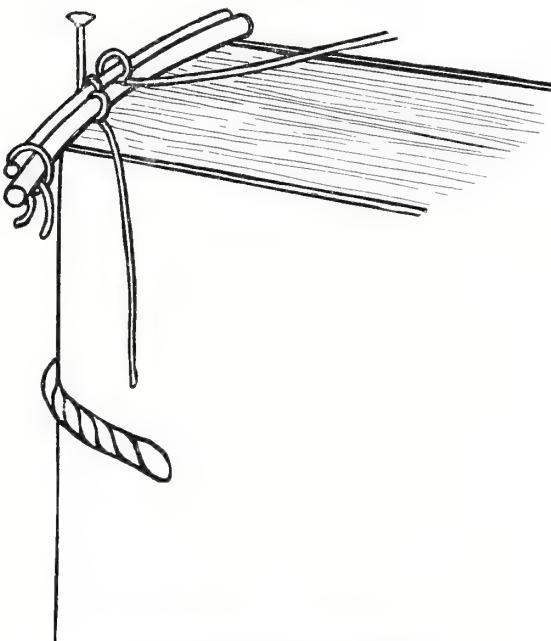
There are many varieties of head-bands, some made with several colors of silk, others made of two pieces of vellum; of a piece of vellum and a piece of catgut, lying in front of it. The various illustrations give a fair idea as to how the silks are handled in making both single and double head-bands.

Lining back: After the head-band has been made and fixed by rubbing a little glue on it at the back (thus fixing the threads to each other and the band to the upper edge of the back), the back is usually "lined." This is for the purpose of strengthening it, and also, when false bands are used (when the book is sewn on sunken cords) to make a surface to which the bands may be glued. Place the book in the finishing press, cut a piece of paper (somewhat firm, like cartridge paper) an inch longer than the book and about five times the



DOUBLE HEAD-BAND. FIG. II.

other not glued. This is for the purpose of forming what is known as a "hollow" back. This arrangement allows the back to open without bending the leather and thus prevents the tooling being injured. After a short time the parts projecting beyond the



DOUBLE HEAD-BAND. FIG. III.

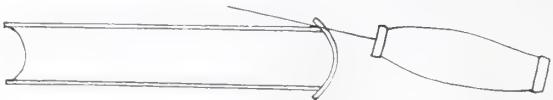
width of the back. Dampen one side by sponging slightly with water. Glue the back (head-bands and all) with thin, very hot glue; put the paper on the back, leaving exposed on one side a strip of the back about one-eighth inch wide; smooth the paper down well, fold it over the back again (the folded edge of the paper coming exactly at the edge of the back and parallel with the cover)—the paper being smoothed down will also stick along the other edge of the back—because of the strip of glue which was left uncovered in the beginning. Fold again at this edge, brush the back again with glue, and draw the paper again across the back. It is now well smoothed down with a folder and the remainder cut off smoothly along the joint. Thus we have three thicknesses of paper on the back, two thicknesses, however, lying against each

Auditorium Japanese Tea Room

head-bands are carefully cut off flush with a pair of heavy shears, using care not to cut the threads of the head-band where they pass over the edge

Bands: The bands are now to be added. They may be made of cord or leather. If of leather, several pieces of thin leather should be thoroughly glued with thin, hot glue, stuck together and put in the press, squeezed tight and left to dry. When finished it should be one-eighth inch or less in thickness. Cut one edge straight. From this, strips may be cut from time to time for bands. It is firm and flexible. The width and thickness of the bands is a matter for individual judgment in each book.

The back is now marked up for the bands, which may or may not come just over the cords on which

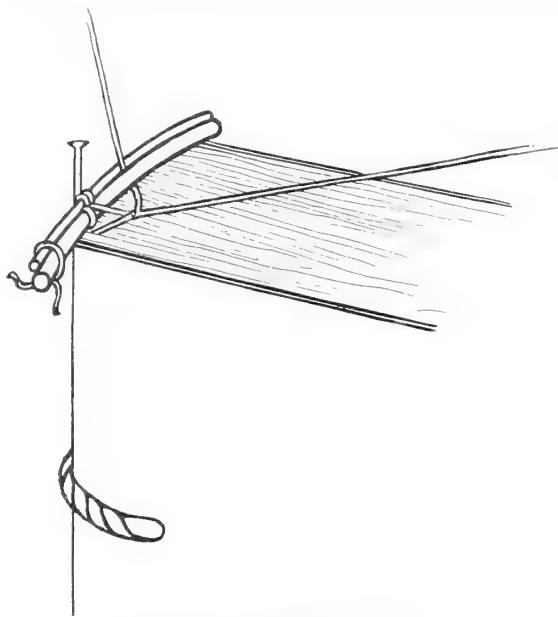


CUTTING THE ENDS OF THE BANDS

held flat against the cover, but should be at an angle of about 20 to 25 degrees.

If the cords on which the book is sewn are to form the bands, the lining is done piecemeal between them, but this lining should be much thinner and of more flexible material, as this makes what is known as a tight or flexible back. In some instances no lining is used, the leather being pasted directly on the sections.

(To be continued)



DOUBLE HEAD-BAND. FIG. IV.

the boards are laced. In rebinding a book it is often resewn so the cords fall in the same grooves which held the old cords, so the spacing may be irregular, not at suitable distances for the regular spacing of the back. The back should therefore be marked up specially for the bands and pencil marks made across it.

The bands having been shaped to a curve, are glued on the under surface and accurately adjusted to the lines and held in place till dry. When pieces of cord are used for bands, in place of leather, the work is done in the same manner.

The projecting ends are to be cut off as follows: Lay the book on the edge of the bench, back toward the operator—a sharp, rather wide-bladed knife is run along the edge, cutting each projecting band at the same angle. The blade should not be

THE JAPANESE TEA ROOM OF THE AUDITORIUM ANNEX, CHICAGO.

AN INTERESTING instance of Japanese interior decoration applied to American uses is presented in the tea-room of the Auditorium Annex, Chicago, views and details of which are herewith shown. This decoration, recently completed, is the work of the Kawabe Studio, New York.

The room measures thirty by fifty feet, with the ceiling eleven feet high. On the east, it looks out through three windows toward the lake across Michigan Avenue. On the west it connects with the ladies' boudoir and the waiters' room beyond and faces the Pompeian Room across the corridor.

The west side wall of the room is divided into three alcoves by pairs of columns. The middle or main alcove is fitted up as a *tokonoma* (the main alcove), and the other two as alcoves. The columns that form the front of these recesses are of the same construction as the other columns in the room and stand on bronze bases, ending in entablatures consisting of the *hijiki* and *masugumi* (compound brackets) as the support for the main beams. The spaces between the attached and outside columns are paneled with open-work carvings framed in black lacquer. Each of the two side alcoves is spanned by a secondary beam called *kashiranuki*, surmounted in the middle by a carved block called *kayorumata*. This latter not only serves as an ornamental brace between the two beams, but also divides the otherwise too wide space into two proportionate parts, which are filled with stained glass panels in black lacquer frames.

The arrangement of alcoves on the eastern side is much the same as on the other side, except that



JAPANESE TEA ROOM
AUDITORIUM ANNEX, CHICAGO
KAWABE STUDIO, DECORATORS



CARVED PEACOCK PANEL
JAPANESE TEA ROOM
AUDITORIUM ANNEX, CHICAGO
KAWABE STUDIO, DECORATORS



JAPANESE TEA ROOM
DETAIL WEST WALL
AUDITORIUM ANNEX, CHICAGO
KAWABE STUDIO, DECORATORS

Auditorium Japanese Tea Room



STORK PANEL

KAWABE STUDIO

there is no *tokonoma*; but the whole length has a long lounging chair attached to it. The windows are double-paned and the inside panels are of stained glass of Japanese design, framed in the style of a Japanese *shōji* (sliding door). The northern and southern walls are each of them also divided into two parts by a double column.

The mural decorations represent a chrysanthemum garden, containing more than thirty varieties of the flowers, all connected across the columns and doors except in the *tokonoma*, where the wall is

decorated only with simple conventionalized chrysanthemums and phoenixes, to enhance the decorative effect of the *kakemono* (picture) that is to hang there. All the paintings, which are in the *Shijo* school, are on heavy canvas in dead oils.

The ceiling is a *go-tenjo* (lattice ceiling) and consists of six divisions, each of which is divided into twelve squares. The beams and the cross-beams are finished in black lacquer, edged with gold, and their inner sections are bedecked with gold metal ornaments. The panels are in gold.

The floor is of tile of a scale shape, with a border of the same material of a wave design except next to the walls, where it is in black marble.

Most of the woodwork is solid mahogany, finished in dull brown; but the ceiling beams, carvings and their frames are of Japanese wood, mostly *hinoki*, one of the best building materials in Japan.

The general design of the room is not of the modern Japanese architecture, but more after the style of temples built between the *Fujiwara* (thirteenth century) and early *Ashikaga* (fifteenth century) periods, as is most conspicuously evidenced by the forms of the entablatures, which consist of the *hijiki* and *masugumi* bracketings. The base of the column has two different curves, making a combination full of force. The designs on the main beams, the carvings, the mythic lions on the secondary beams across the column and *kayerumata* (the ornamental block) between the beams, are all intended to form an agreeable contrast with the entablatures, each fulfilling its double purpose—constructional as well as ornamental.

The carvings, fourteen in all—four mythic lions, two stork panels, four *kayerumata*, two peacock panels, two chrysanthemum panels—all in well-seasoned *hinoki*, are the work of Professor K. Takouchi, of the College of Fine Arts of Tokio.

The color scheme of the room is a little more pronounced than in the usual Japanese room, a medium between the two extreme methods of coloring prevalent in Japan—one very simple and extremely quiet, and the other gorgeously polychromatic in bright, gay colors. The former method is usual in dwelling-houses; the latter, frequently used in decorating temples. All the woodwork and carvings are in brown of a dull finish. The ceiling beams and panel frames are in lustrous black; also the marble near the mop-board. The edges of frames, the ground of the ceiling, the mural decorations and cushions are in gold and yellow. The lower portions of the wall decoration are in olive green. The floor tiles and the twelve electric lanterns are in dark red.

"INTERIOR OF A BARN." FROM THE WATER-COLOUR BY ANTON MAUVE.

(By permission of Messrs. Thos. Agnew & Sons, and Messrs. H. F. & Son.)



THE STUDIO

A CONSIDERATION OF THE WORK OF ANTON MAUVE. BY FRANK RUTTER.

CONSTABLE had been dead a twelvemonth, Jacob Maris had been living a year, Corot was a man of forty-two, Diaz nearing thirty, Troyon was twenty-eight, Rousseau twenty-six, Millet twenty-four, and Daubigny just of age, when in 1838 Anton Mauve was born at Zaandam. Ten years later Barbizon was discovered, and by the time Mauve had attained to man's estate the forest-painters were already famed among art-students, the *avant-courriers* of cultured taste. That France cleared the ground for Holland, that Mauve and the Marises reaped where Millet and Rousseau had sown, that the modern Dutch school of painting was very largely the outcome of the Romanticist movement in France, are facts not to be denied. At the same time it is not difficult to exaggerate their importance, to attribute to the French masters a greater influence than they actually exercised at that time,

and to deny to the Dutchmen the full originality and invention they possessed.

Mauve is a case in point. It must be admitted that he was not in a large sense a pioneer, that the thorny path was not his to tread, and for this very reason his life does not afford the same material for romance as that of the more militant Frenchmen. Mauve arrived late on the scene of action, when the heat of the battle was over. It was his privilege to join in the pursuit, to share the spoil of the victors. But it is as well to understand exactly what that spoil was; it was not the recipe or formula of a successful painter, it was the growing public appreciation of honest outdoor painting, of personal impressions of unconventionalised nature. If Mauve was not a pioneer, he was no imitator, not even the disciple of another painter. His art was distinctly national, its development logical and personal. To say that he was "Paris-trained," as has been written, is at once inaccurate and misleading. He never lived in Paris, he never worked there, he paid it comparatively few visits, and these



"WATERING HORSES" (OIL PAINTING)

(From the collection of J. C. J. Drucker, Esq.)

BY ANTON MAUVE

Anton Mauve

not longer in duration than those of any other tourist for pleasure. He was no great traveller, for his heart was in the lowlands. He loved the country in which he was born and received his training, and in that country he lived and worked.

His initial experiences were those of a hundred other art-students. His father, a Baptist minister at Haarlem, after the usual paternal misgivings, permitted his son to enter the studio of Van Os at Amsterdam. But Anton probably owed still more to the unofficial guidance of his father's neighbour at Haarlem, Wouterus Verschuur (1812-74), whose formal paintings of horses, akin in style to Verboeckhoven's sheep, are occasionally to be met with in the collections of Holland. It is difficult to say what Mauve gained from his master save a good grounding in draughtsmanship, and his nervous, impulsive temperament must often have rebelled against the arid formalism of the academic canons then in vogue. But Verschuur undoubtedly awakened in him that deep affection for and profound knowledge of the horse which was subsequently to become one of the salient features of his art.

From the first Mauve's colour was entirely his own. A bad habit, which he had in common with too many other painters, of never dating his pictures, renders it a little difficult to trace the chronological sequence of his works. But in the wonderful collection of the late Mr. Alexander Young there is an oil painting which must belong to a very early period in Mauve's career, a view *Near Zuandam*, taken it would appear from a carefully selected standpoint to avoid as much as possible that forest of windmills in which the painter was born, about which, probably on account of its familiarity, he was never enthusiastic. The picture is rather tightly painted, but the colour, though very dark, is decidedly personal, with greens as rich and sombre as those of a very early Monet. The sky is especially interesting, not quite so luminous as Mauve's skies afterwards became, but fresh and clear in its prim, old-fashioned style, with precise little clouds scudding across the azure. It does not instantly take us back to Nature, as Mauve's later paintings do, but it tells us very pleasantly that he has been looking at Ruisdael, and helps to establish his family descent.



"PLOUGHING" (WATER-COLOUR)

(By permission of Messrs. Thos. Agnew & Sons and Messrs. Wallis & Son)

BY ANTON MAUVE



(By permission of Messrs. Thos. Agnew
& Sons and Messrs. Wallis & Son)

"THREE COWS AND GATE." FROM THE
WATER-COLOUR BY ANTON MAUVE

Anton Mauve



"WOMEN WASHING CLOTHES" (OIL PAINTING) BY ANTON MAUVE
(By permission of Messrs. Thos. Agnew & Sons and Messrs. Wallis & Son)

Mauve's art, if afterwards guided into broader channels by hints gained from France, was, at the beginning, and always continued to be, *au fond*, essentially national. It was the logical develop-

ment of the art of the older painters of Holland, of the work not only of Ruysdael and of Hobbema, but also of Wouverman and of lesser painters like Verschuur. Mauve is not altogether guiltless of Wouverman's affection for a white horse, and it is not difficult to find a trace of the older Dutchman's influence in such a picture as *Loading Wood* (reproduced below). Certainly it is easier to link this painting with Wouverman than with Millet or any other French artist. But there has always been a tendency to exaggerate Millet's influence on Mauve, who must have advanced some way before



"LOADING WOOD" (OIL PAINTING)
(By permission of Messrs. Boussod, Valadon & Co., The Hague)

BY ANTON MAUVE



(By permission of Messrs. Boussod,
Valadon & Co., The Hague)

"THE OLD BARN." FROM THE
OIL-PAINTING BY ANTON MAUVE

Anton Mauve



"SHEEP IN BARN" (WATER-COLOUR)

(By permission of Messrs. Thos. Agnew & Sons and Messrs. Wallis & Son)

BY ANTON MAUVE

missionary Roelofs from his headquarters at Brussels, preceded that which Millet was afterwards to exercise in the Low Countries.

One of the first hints from a foreign source which Mauve accepted was given him, it would appear by Diaz, whose influence is unmistakable in the tolerably early oil painting *The Old Barn* (reproduced on page 7). I do not say that in this rich, decorative landscape Mauve deliberately imitates Diaz, but that the sight of a Diaz has here encouraged him to follow his natural bent and lay on pigment fatly with a generous brush and secure a fine quality of paint by the very roughness of the surface. There are few Mauves so finely rugged as this, for without losing quality his characteristic handling grew smoother, though it never became thin or mean. In this he may have learned something from Daubigny, from whose work he may have been encouraged to lighten his colour scheme and pitch his landscapes in a key rather higher and truer to nature. Mauve's colour, as has been said, was his own, but that in the works of his best period—1865-75—may perhaps claim a closer kinship with

the colour of Daubigny than that of any other Romanticist.

Enough has been said to show that Mauve was under no overwhelming obligation to any one painter, though, like every artist, he was indebted to many. He took his good where he found it, but he went on his own way without turning off to follow slavishly the path of another. Nature was his first and most constant guide, and at her he looked studiously a hundred times for every glance he gave to her

presentation in art. The progress of his life was as steady and unsensational as the development of his painting. He had some struggles at first like a thousand others, but he was fortunately spared the bitter privations and sufferings which might have delighted his biographer. The taste to appreciate his work had been formed by the men of the preceding generation. At early middle age Mauve was a successful man, and during his last decade he was overwhelmed with commissions, and could sell any



"WASHING DAY" (WATER-COLOUR)

(By permission of Messrs. Boussod, Valadon & Co., The Hague)

BY ANTON MAUVE

“THE WHEELBARROW.” FROM THE
OIL PAINTING BY ANTON MAUVE

(By permission of Messrs. Boussod, Valadon & Co., The Hague)



Anton Mauve



"WINTER" (WATER-COLOUR)
(By permission of Messrs. Boussod, Valadon & Co., Paris)

work before the paint was dry. He became perhaps too prolific, and the strain of his extraordinary production was too great for a frame that had never been robust. The end came suddenly, from heart failure, while on a visit to his brother at Arnhem in 1888, the year of his medal at Paris—he had previously been medalled at Vienna, Philadelph'a, and Antwerp. He was only fifty, but his reputation was then world-wide, for his paintings had travelled in many lands, though the painter stayed in his own country. After leaving

The Hague, his home had been at Laren, a picturesque old country town fifteen miles south-east of Amsterdam, where at the moment of writing, a Mauve Memorial is about to be unveiled and an important retrospective collection of his works is in course of exhibition, and whether Americans still come to paint "Mauves," though they can no longer scrape up an acquaintance with the painter.

Before attempting any analysis of the various excellences which render his paintings and drawings so admirable, I should like to clear up one or two

misconceptions, as I consider them, very prevalent about the art of Anton Mauve. Following Muther—who, excellent critic as he is on the whole, is nevertheless apt at times to let his romantic imagination run away with him—it has become a commonplace of criticism to speak of the "melancholy poetry," the "undertone of sadness," the "sense of suffering" in Mauve's paintings. To label Mauve's work at large with the epithets "sad" and "melancholy," seems to me an overstatement. Our emotions are treacherous things, and it is easy



"MILKING TIME" (OIL PAINTING)

BY ANTON MAUVE

"SHEPHERD AND FLÖCK." FROM THE WATER-COLOUR BY ANTON MAUVE.
(By permission of Mr. and Mrs. H. M. Neale, Sotheby's, Ltd., London.)



Anton Mauve

to read into a painting ideas which the painter never conceived or recorded. Who cannot picture the bewildered astonishment of Leonardo when Pater in *Elysium* reads him his too eloquent appreciation of *La Gioconda*? Mauve's art is serious, pensive if you like, but pensiveness is not necessarily melancholy or sadness. It may be a deep, though quiet, abiding joy. Sadness or melancholy implies discontent, if resigned; but the Titanic element is almost wholly absent in Mauve, and the greater number of his reveries seem to me inspired by peaceful, contented contemplation. We can be sympathetic without being pessimists, and it does not lessen the beauty, nor should it our appreciation, of Mauve's work if we find no "sense of suffering" in the two cows the boy is driving *Homeward* (page 14), no "undertone of sadness" in the woman who comes with her pail to the cows at *Milking Time* (page 10), poetry but no melancholy in the *Interior of a Barn* (frontispiece). To have nothing better to think about this last than the melancholy fact that sheep are fed and kept warm only that they may afford raiment and food for man, is to read a false literary motive into a work that has a true pictorial appeal. We must not confuse what may happen to interest us with what primarily interests the painter, light giving colour to form.

I imagine this melancholy misconception about Mauve originally arose from some critic observing

that his tendency was epic rather than lyric. And since epic to many suggests sorrow and suffering, just as lyric does joy and gladness, the rest was easy. Then by another association of ideas, that of sorrow with shadow, a second misconception was brought to birth, and the "sorrow-laden" work of Mauve was spoken of uniformly as low-toned. Now all tones are relative, and a middle period Mauve may be low in tone compared to a late Turner or a Monet; but it is high compared to a Rembrandt or a Jacob Maris. With a Boudin it is about on a level, and Boudin is not usually considered a low-toned painter. The truth is that Mauve, beginning in the bass, played for the best part of his life on the middle notes of the colour scale. There are low-toned paintings by him just as there are in some of them figures, like the tired, worn peasant of the *Shepherd and Flock* (supplement), which do convey a sense of sad endurance. Still the characteristics of a painter's art are not to be deduced from isolated examples, but from the bulk of his work; and to look without preconceived notions at a number of Mauves is to recognise that his painting was no more low-toned, in the strict sense of the word, than it was "strongly marked" by the influence of Millet.

The two chief excellences of Mauve, derived wholly from the keenness of his own perceptions and his power to record them aright, are the



"THE HILLSIDE" (OIL PAINTING)

BY ANTON MAUVE

Anton Mauve

luminosity of his skies and the justness of his values; and the diffused brilliance of the first and the subtle nicety of the second are qualities so incomunicable that they can be but imperfectly suggested by the best of reproductions. To appreciate them to the full we must go to the National Gallery, where, through the generosity of Mr. J. C. J. Drucker, Mauve's *Watering Horses* is hanging in Room XII., and compare its sky with those in the surrounding landscapes. It is wonderful how it shines even on a dull day, and it makes the skies even of a Ruysdael or a Hobbema a little dead and painty.

Though far from being an animal-painter in the limited sense of the term, it is undeniable that Mauve found in beast rather than man his happiest inspiration. In a representative collection thirty-eight out of fifty works have animals for their part or whole subject. Between sheep, cattle and horses his affection was pretty equally divided. We find a dozen of the first and thirteen each of the second and third. Personally, I am always inclined to associate Mauve with horses, just as one associated Troyon with cattle and Jacques with sheep, not because they painted nothing else, but

because here they excelled all rivals and set a new thing before the succeeding generation. What Géricault had done for the charger, what Degas was afterwards to do for the racehorse and carriage-horse, Mauve did for the horse of the fields. He stamped its type, so that we cannot look at his pictures without thinking of the horses we have seen at work, or look at a horse ploughing without thinking of his pictures. Many of his best paintings are horse subjects, and I have it on the authority of Mr. E. J. Van Wisselingh—to whom I am much indebted for information concerning this friend of his youth—that “they certainly played a dominant part in his work until he went to live at Laren, which was a sheep country.”

Admirable as his paintings of cattle are, I think we must agree with Henley that in this particular “he is not to be ranked with Troyon.” On the other hand, I would maintain that Mauve's skies are better than those of most Troyons in which Boudin is not suspected of having taken part, and I do not see that his work as a whole is so “much less vigorous” or inferior in “decorative effect.” Otherwise Henley's appreciation of Mauve (Edinburgh Exhibition Catalogue, 1886),



“HOMeward” (OIL PAINTING)

(By permission of Messrs. M. Knoedler & Co.)

BY ANTON MAUVE

“FLOCK OF SHEEP NEAR A
WOOD.” BY ANTON MAUVE



(In the Collection of the
Right Hon. Sir John Day)

Anton Mauve

is impeccable and impossible to improve upon :—
“ His draughtsmanship is sound, his brushwork full of gusto and expression, his colour quite his own : to a right sense of nature and a mastery of certain atmospheric effects he unites a genuine strain of poetry. . . . His treatment of animals is at once judicious and affectionate. He is careful to render them in relation to their aerial surroundings ; but he has recognised that they too are creatures of character and sentiment, and he loves to paint them in their relations to each other and to man. The sentiment is never forced, the characterisation is never strained, the drama is never exorbitant ; the proportions in which they are introduced are so nicely adjusted that the pictorial, the purely artistic quality of the work is undiminished. To Troyon animals were objects in a landscape ; to Mauve they were that and something more. His old horses are their old masters' friends ; his cows are used to the girls who tend them ; his sheep feed as though they liked it. In a word, his use of the dramatic element is primarily artistic ; and it is with something of a blush that one compares his *savoir faire* with the bad manners of some animal painters nearer home.”

I wish Henley had ended here ; but since he goes on occultly to remark that Mauve “ painted water-colours with so ready a brush that, as often as not, he has no time to do himself justice,” I have no option but to sling a pebble at the Scottish giant. Does he mean that Mauve’s water-colours are inferior to his oil paintings ? The position is wholly untenable. Is it that some water-colours are better than others ? Why, so are some oils ; the remark is irrelevant. No, the insinuation is of careless speed—“ no time to do himself justice.” But surely if there is one thing which “ if ’t were done, ’t were well done quickly,” it is a water-colour. It is essentially a sketching medium, and its highest charm is inevitably troubled by much labour. A water-colour cannot but gain by speed if it be done aright ; and if the first touches are wrong it is better to make a fresh start, for no overlaying will make the old faults

right. It is more likely to add to their number. We may be sure that Mauve’s best water-colours were done with consummate swiftness ; his worst those on which he spent most time, endeavouring to retrieve with Chinese white the virgin paper he had soiled by error. But his use of white is sparing, and the reproductions of the lovely works given in these pages amply testify to the purity of his practice. The unerring touches show, not careless haste, but easy, well-ordered speed. And it is this very speed which makes them, as Muther says, “ so vivid and spontaneous ;” and it is because he had more “ time to do himself justice ” in his oils, that even the best of them cannot escape looking a little more laboured and so leading many excellent judges to see in his water-colours Mauve’s highest achievements.

FRANK RUTTER.



“THREE COWS” (WATER-COLOUR)

(By permission of Messrs. M. Knoedler & Co.)

BY ANTON MAUVE



"SHEEP CROSSING A STREAM" (WATER-COLOUR) BY ANTON MAUVE
(By permission of Messrs. M. Knoedler & Co.)



"TWILIGHT" (OIL PAINTING) BY ANTON MAUVE
(By permission of Messrs. Boussod, Valadon & Co., The Hague)

"AN ORCHARD" (OIL PAINTING) BY ANTON MAUVE

(By permission of Messrs. Bousois,
Vladon & Co., The Hague)



Mr. C. F. A. Voysey's Architecture

ON THE CHARACTERISTICS OF MR. C. F. A. VOYSEY'S ARCHITECTURE. BY M. H. BAILLIE SCOTT.

IF one were asked to sum up in a few words the scope and purposes of Mr. Voysey's work, one might say that it consists mainly in the application of serenely sane, practical and rational ideas to home making.

The modern house, as represented by the average villa, is, from the rational and practical point of view, a tissue of absurdities. Its plan represents an attempt to realise, on a contracted scale, the ideal mansion. It is adorned with all kinds of so-called artistic furnishings; and, as a whole, it is insanitary and comfortless.

To those who have become inured to such houses it is not strange that a rationally designed dwelling should appear bizarre, affected and eccentric; and though in other arts—in that of literature for example—the merits of direct and simple statement are understood, in architecture we do not recog-

nise the existence of art at all, unless all the obsolete and meaningless features of the past are added, as an outward screen, to a building in which they bear no structural significance.

Carlyle, in writing of the forms in which religious belief has expressed itself, states once for all the fundamental truth in this matter: "All substances clothe themselves in forms; but there are suitable true forms, and there are untrue, unsuitable. As the briefest definition one might say: Forms which grow round a substance, if we rightly understand that, will correspond to the real nature and purport of it, will be true, good; forms which are consciously put round a substance, bad. I invite you to reflect on this. It distinguishes true from false in ceremonial form; earnest solemnity from empty pageant in all human things."

The architects of the Renaissance initiated this bad method of consciously putting forms round the substance of their buildings: and this "shirt-front architecture"—as Mr. Voysey has called it—being originally practised by men of great genius, has proved a fatal precedent for our times. And so our Palaces of Peace and other public buildings



"GARDEN CORNER," CHELSEA : THE DINING-ROOM

DESIGNED BY C. F. A. VOYSEY

Mr. C. F. A. Voysey's Architecture

are duly encased with all the superficial features which are held to constitute the Fine Art of Architecture, as opposed to mere vulgar building. To the rational mind all these fine buildings are mere confectionery, for every architectural form owes whatever grace or beauty it may possess to practical functions performed. In this respect the building is a creation, which may be justly compared to those of nature. The forms of the eye or the hand, the flower or the leaf, all are the outcome of certain definite function. And so it must be with true architecture; and the inevitable and logical course for the modern architect is to get back to essential facts of structure, and leave the forms to develop naturally from that.

It is this which Mr. Voysey has done. His work is *true*. One may imagine that he has resolved that it shall at least be that, leaving the rest on the knees of the gods. To such resolves the gods are gracious, for the best qualities of a building are those which are unconsciously obtained. When we build better, it is generally better than we know, and whatever beauty may be achieved is the unlooked-for reward of our labours.

The essential characteristic of Mr. Voysey's work is its absolute sincerity. The outward aspect of his buildings is comely because all is well with them within. So they seem to smile pleasantly upon us, instead of grinning through conventional masks replete with all the usual superficial features. And this beauty which is "an outward and visible sign of an inward and spiritual grace," is a beauty of which we never tire, and which is above all the changing whims of fashion. Our modern public buildings, which are designed merely to impress the vulgar with histrionic and meaningless architectural features, fail even to achieve this unworthy aim; for nothing interests the modern man-in-the-street so little as our modern buildings.

It is unfortunate that the best of photographs do not convey the subtle essence of a good building—the soul of the work which seems to breathe from the walls, and make the structure almost a living thing. To feel the charm of one of Mr. Voysey's houses you must visit the actual building, and you will always find it better than you had hoped. Every detail bears the mark of careful thought; everywhere there is the evidence of that self-



"GARDEN CORNER," CHELSEA: THE DRAWING-ROOM

DESIGNED BY C. F. A. VOYSEY.

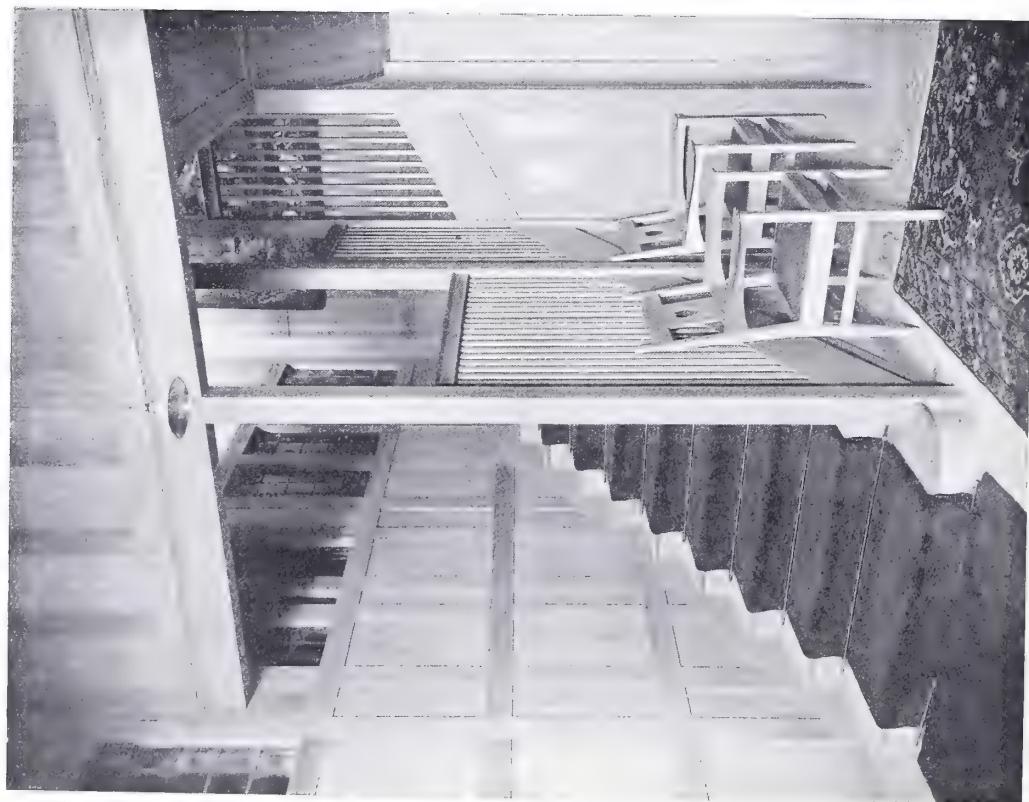


"GARDEN CORNER," CHELSEA: THE DRAWING ROOM. DESIGNED BY C. F. A. VOYSEY

"GARDEN CORNER," CHELSEA : TOP OF STAIRCASE
DESIGNED BY C. F. A. VOYSEY



"GARDEN CORNER," CHELSEA : THE STAIRCASE
DESIGNED BY C. F. A. VOYSEY





"GARDEN CORNER," CHELSEA : THE HALL
DESIGNED BY C. F. A. VOYSEY



"GARDEN CORNER," CHELSEA : PRINCIPAL BEDROOM
DESIGNED BY C. F. A. VOYSEY

Mr. C. F. A. Voysey's Architecture



"GARDEN CORNER," CHELSEA : THE LIBRARY

DESIGNED BY C. F. A. VOYSEY

sacrificing labour which is plainly expended—not for money, or even for fame, but merely for the love of the work for its own sake. Little is known by the general public probably of the methods by which an architect achieves his ends. To many it is a simple matter involving little personal care. The scheme originally hatched in the hotel smoking-room, or the club, is further developed by the office staff, while much is left to the builder. From such methods Mr. Voysey's work is far removed indeed! To look through a set of drawings for a house prepared by him, is to recognise, in every sheet, how all possibilities of error are eliminated by the most careful and conscientious forethought. The scheme is worked out on paper so fully and completely that it explains itself.

Only a real devotion to the work will inspire such indefatigable labour: and this is largely the cause of Mr. Voysey's success.

M. H. BAILLIE SCOTT.

By the courtesy of Mr. E. J. Horniman, M.P., we are enabled to give in the accompanying series of illustrations some examples of Mr. Voysey's

designs as quite recently carried out at his town residence, "Garden Corner," Chelsea Embankment. The house is semi-detached, and was built about twenty years ago. It was arranged with one principal staircase to the first floor only, the subsidiary stairs from top to bottom of the seven floors being in a narrow dark slit by the side of the grand stairs. The walls were lined with oak veneer, stained a nut brown; the rooms were so high that no reflected light was secured from the ceilings, and the windows had two scales, the upper halves being in panes of smallish size, the lower glazed with huge sheets of plate-glass. Darkness and gloom prevailed when Mr. Horniman came into possession of the house.

In the process of transformation, the grand staircase was taken out, the veneer torn off the walls, and most of the doors and windows were removed. The basement has been rearranged and lined throughout with van Straaten's white Dutch tiles, and light captured wherever possible. An electric lift by Messrs. Waygood and Co. serves all floors, and is fitted with a specially designed plain oak cage to match the new joinery, which on the ground

The Chardin-Fragonard Exhibition

and first floors is entirely in oak, left quite clean from the plane, without stain, varnish, or polish.

The library (which was the billiard room) has a new stone window, overlooking the Chelsea "Physick" Garden, fitted with gunmetal casements, and its ceiling has been lowered to increase the restful proportions of the room. The massive oak beams are blackleaded, and the plaster is all distempered white down to the oak bookcases.

The principal staircase is oak from top to bottom, and on the last newel post at the top is placed a figure of a young nymph, by J. W. Rawlins. On one wall, to light the subsidiary stairs, is a large circular window fitted with Messrs. Chance & Co.'s Norman glass, with which all the screens in the hall are glazed. Each floor is provided with bathroom and housemaid's closet, and all the painted wood is white enamel, and deep white friezes contribute to the light by their reflection.

The drawing-room is L-shaped, one arm being treated with oak 6 ft. 6 ins. high, with plaster barrel ceiling above, and the other section is lined with Westmoreland green slate unpolished, and twelve water-colour drawings, representing the months, by Lilian Blatherwick (Mrs. A. S. Hartrick), are let into the slate and held in position by small silver moulded strips. Above the slate all is white. In the oak portion all the furniture is oak, and the mosaic round the fireplace is gold.

Mrs. Horniman's bedroom on the second floor is fitted and lined with oak. The bedstead, jewel-safe, writing-table, wardrobe, and all the usual bedroom equipment are fixed and fitted in to utilise every inch of space, and at the side of the bed the cabinets are fitted with sliding shelves, to bring the morning tea-tray over the bed. Mr. Horniman's dressing-room is fitted in the same manner with oak furniture.

The dining-room has a heavy oak-beamed ceiling, which was required to strengthen the drawing-room floor. The tiles round the grate are white, with 2-in. vertical bands of primrose yellow, with thin black edges. All the furniture is oak, the chairs having orange leather seats. The sideboard in the hall is constructed to contain the spare leaves of the dining-room table. The electric pendants in the dining-room and a few others were designed by Mr. C. R. Ashbee. The general contractors were Messrs. F. Müntzer and Son.

THE CHARDIN-FRAGONARD EXHIBITION IN PARIS. BY HENRI FRANTZ.

So far as Paris, at least, is concerned, the year 1907 would seem to have been rich in spurious



"*LE DESSINATEUR*"

(*The property of H.I.M. The German Emperor*)

BY J.-B. CHARDIN

The Chardin-Fragonard Exhibition

works of art. Never, thanks to the activity of the fabricators—and their name is legion—have we seen such an invasion of pictures notoriously forged, some of them being fought for at the big sales, with banknotes for weapons, and eventually carried off in triumph to take their place in this or that great collection. Thus it was with a real feeling of relief that one visited the Exposition Chardin-Fragonard, which was held at the beginning of the summer in the Georges Petit Galleries. Here, at any rate, with the exception of three or four doubtful canvases, such as are to be found in all collections and all galleries, one could admire a considerable number of authentic works by two masters who, in their entirely different ways, are perhaps the greatest our country has produced. This is an artistic event of such high importance as to deserve a page or so of comment in THE STUDIO.

The scheme owed its origin to M. A. Dayot, Inspector of Fine Arts, who followed the examples set of recent years in England, Belgium, and Holland, where the great masters of these lands have been honoured by big *ensemble* exhibitions. In turn we saw in the Guildhall, London, an admirable selection of pictures by Turner; then, in Amsterdam, the works of Rembrandt; in Antwerp those of Van Dyck and Jordaens when displayed revealed to us certain of the less-known canvases by the two great Flemish painters; while Bruges, some years later, glorified the most illustrious of its artist sons.

These big displays were almost all held under the patronage of government, and in public galleries, which added somewhat to their prestige, inspired confidence in collectors, and in every case assured a worthy setting to the

works displayed. In this respect the Chardin-Fragonard Exhibition (it is perhaps necessary to mention) differs from the great *manifestations* to which I have just alluded. The Administration des Beaux-Arts—slow-moving and retrograde—might most efficaciously have fathered an enterprise such as this, or at least have provided a hall more suitable to the purpose than are the Georges Petit Galleries, which, well-arranged though they be, are much too small for an exhibition of such importance as this.

One cannot help thinking what a colossal success it might have been had the display been made a national affair, and had it been held, say, in the Louvre, when the works from private collections would thus have found themselves side by side with those of our great Museum.

These restrictions notwithstanding, the exhibition was highly and deservedly successful, and we



"LA POURVOYEUSE"

(*The property of H.I.M. The German Emperor*)

BY J.-B. CHARDIN



PORTRAIT OF SEDAINE. FROM THE OIL-PAINTING BY J. B. CHARDIN.
(In the possession of M. Chéramy.)

The Chardin-Fragonard Exhibition

can applaud without reserve this apotheosis of the two eighteenth-century masters, J.-B. Siméon Chardin and Jean Honoré Fragonard.

Naturally these splendid artists, long neglected and despised, are now among the best known and the most widely appreciated of the painters of their century; their chief canvases have been popularised by engravings, and quite an extensive library has been devoted to them; but the chief interest of an exhibition such as this lies in the fact that it serves to familiarise one with works less famous, with sketches and studies which enable one to penetrate deep into the artist's nature, and to become familiar with his methods of composition, of work, and of execution.

Here the diversity between Chardin and Fragonard becomes more than ever accentuated. Fragonard was the maddest, most pleasure-loving artist of his day; under the magic of his brush, within the joyous setting of garden and park, with plashing fountains and frolicsome couples making love in the divinest of lights, we take part in the fairest festivals of the eighteenth century, and live the most delicious and the most unreal of dreams. Chardin, on the other hand, saw life in its truest aspect; while Fragonard seems to know nought beyond the society of the great, Chardin, dwelling amid the humble surroundings of the poor, had an entirely different vision of life; his brush had none of the rapture of Fragonard's; he treated more serious subjects more sagely.

But in the first place Chardin is incontestably the master of still-life; he was the equal, and probably the superior, of the most famous of all those who essayed this most

delicate art. The very important series of works from the Henri de Rothschild collection must be studied one by one in order fully to appreciate its extraordinary variety. No matter how insignificant be the objects placed upon a table the painter can make them attractive; the slightest tints he made to sing by the amazing cleverness of his brush, and above all by his admirable sincerity.

Chardin was prodigious, too, as a portraitist. In his company how far removed we are from the ceremonial portraits of the painters of his period! How serious, how simple he is, how astonishing the note of truth he strikes in such paintings as the two little portraits of boys (*Le Toton*) or the *Jeune homme au violon* from the Trépard Collection, which have been bought by the Louvre for, it is said, a colossal sum. Among the best *genre* pieces must be mentioned *Le Souffleur*, which, besides



"STILL LIFE"

(The property of M. Alexis Volland)

BY J.-B. CHARDIN

The Chardin-Fragonard Exhibition

being an excellent study of physiognomy, further contains some remarkable bits of still-life.

Chardin, as everyone knows, is excellent in little scenes of popular life; his *Pourvoyeuse*, of which several replicas were seen in the exhibition, is one of the most famous pictures of the French School. Some of these copies are of doubtful origin; in any case they are greatly inferior to the original in artistic worth. In the same series *Le Déjeuner préparé* (Prince de Lichtenstein), the *Ménagère*, the *Femme au Serin*, the *Fillette aux Cerises*, from the Rothschild Collection, arrest one in turn by that note of truth which is the chief characteristic of Chardin's talent, and by the velvety brush-work in which he is still unapproachable.

The *ensemble* of Fragonard's productions is equally absorbing; but why have admitted a certain *Retour du Troupeau* and a certain *Paravent*, works manifestly spurious, in which the eye of even the least skilled observer can at the first glance perceive the imitator's hand? For the artist was already abundantly represented by a very large selection of works of quite the first rank. I will pause first before the big panel, the *Fête de Saint-Cloud* belonging to the Banque de France, over which certain critics have expressed doubts. Without being quite so distinctly in the style of most of the master's large decorative works, this panel must nevertheless be attributed to Fragonard. Indeed, one may find scattered among the collections a series of *sanguine* studies for this picture, which should be proof enough that the work in the Banque de France, with its jets of water and its diverting groups of people, is perfectly authentic.

Of all Fragonard's various manners, of all his most widely differing subjects, we have here some absolutely remarkable specimens, thanks to which we can follow the brilliant painter through his bustling career. We know that Fragonard, after competing for the *Prix de Rome*, and while awaiting the moment to start for the Eternal City, visited Boucher's studio, and there executed some little canvases, which, while they were clearly imitations of that master, nevertheless revealed much power, as do these deftly-touched sepias and the *Cache-Cache* from the Marne collection.

In Italy Fragonard employed himself better than by copying Baroccio or Pietro de Cortone. Accompanied by Hubert Robert and de Saint-Non, he travelled all over the country, and there found for later use many delicious decorative *motifs*; also he did those extraordinary *sanguines*, so modern in their tone, which are so keenly sought after to-day. Several quite remarkable examples

were to be seen in this exhibition—the *Villa d'Este* (M. Deligand), the *Jardins de la Ville à Este*, and the *Cascatelles de Tivoli*. The Besançon Gallery, which possesses an important series of drawings done at this period, lent several fine examples.

Back in Paris once more, and having painted his *Crésus*, Fragonard, in demand everywhere by collectors, devoted himself again to the lighter mood which became him so well. Here, for instance, we have his famous *Verrou* (Baron E. de Rothschild), which has been so widely popularised in engraving form; his *Heureuse Mère*, the *Fontaine d'Amour* (Comte de la Riboisière); *La Gimblette*; the charming sketch of the *Baigneuses* in the Louvre, wherein Fragonard is the peer of Rubens; then *Le Lever*, *Le Duo d'Amour*, *La Résistance inutile*, *Le Serment d'Amour*, and many more of the remarkable *morceaux* which Goncourt appreciated so fully when he wrote: "In Fragonard the painter was just a sketcher of genius. He bursts forth in his earliest attempt, and is a master from the first stroke of his preparation, when he improvises his Graces, his nymphs, and makes his undulating nudities leap from the canvas, as he touches it in his flight."

Needless to say, Fragonard, apart from being a subject painter and portraitist (many remarkable examples of these branches of his work being seen in the Georges Petit Exhibition), was the most amazing decorative artist of the eighteenth century. His most famous decorations, the Grasse paintings—which belong to Mr. Pierpont Morgan—were not seen at this exhibition, more's the pity, for they leave M. Groult's panels far behind. Four large decorative panels, belonging to M. Kraemer, who is also, with M. Wildenstein, the owner of the celebrated *Billet Doux* in the Cronier Collection, kept one's attention for a long time; they are very charming specimens of Fragonard's decorative manner.

The Chardin - Fragonard Exhibition, which afforded artists and public alike most splendid instruction, was, as I have said, a pronounced success, and the visitors at the Petit Gallery were for some weeks unprecedentedly numerous. And it is to be hoped that a display such as this may not be without its effect on the future. There are in the French school other great artists whose works it would be a delight to see brought together in the same way. Already there is talk of a Boucher exhibition for next year. But let us not forget certain less "fashionable" artists, such, for instance, as our admirable Claude Lorrain, who can never be sufficiently honoured.

HENRI FRANTZ.



"LE BILLET DOUX." FROM THE OIL-PAINTING BY JEAN HONORÉ FRAGONARD.
(In the possession of M.M. Eugène Kraemer and Wildenstein.)



“LA FÊTE DE ST.-CLOUD.” BY
JEAN HONORÉ FRAGONARD

(*The property of the Bank of France*)

DECORATIVE PANELS
BY J. H. FRAGONARD



(In the possession of M. Eugène Krämer)

DECORATIVE PANELS
BY J. H. FRAGONARD



(In the possession of M. Eugène Kraemer)

William Keith of California

WILLIAM KEITH, LANDSCAPE PAINTER, OF CALIFORNIA.

IT sometimes happens that the wanderer in the foothills of California will find at his feet some jewel-like fragment, carried by stream or long-vanished glacier from its matrix in the towering Sierra and cast upon the verges of the pastoral country. The geologist will speculate upon the logic of its presence, may trace it home to its mountains, or may fail of the clue—but knows, nevertheless, that though the trail be lost, there is an integral connection between the iridescent thing in his hand and the hidden mountain formation from which it came, though they be separated by vaguely comprehended intervals of time and space. And if the wayfarer be merely a lover of beauty he will at least see in his *trouvaille* its delight of blended colour and fire, and, refreshed by pleasure, take up his road anew.

So the occurrence of an art like that of William

Keith, in a newly-awakened country and a land of recent art tradition, stirs the analytic sense, and what notes are here set down may interest even those of us who, like the traveller of incurious mind, enjoy the gem alone for its obvious and enduring charm of form and colour.

Like another modern master-workman in romance, Keith's memories revive the "hills of home." Sixty-eight years ago he was born in Old Meldrum, Aberdeenshire, and at twelve years of age his childhood was transplanted to America. On both sides of the family are strong old names. His mother was a Bruce, and in the background of the paternal line, the ruins of Dunnottar Castle loom historic, and that Earl Marischal Keith, whose statue as Field-Marshal of Frederick the Great stands to-day in Berlin, and in bronze replica, presented by William the First, at Peterhead.

Mr. Keith's art apprenticeship was to the careful toil of the wood-engraver, at that fine modern period and climax of the art just before the introduction of the more popular and rapid reproductive processes



"A CALIFORNIAN LANDSCAPE"

BY WILLIAM KEITH



"NEAR THE MOUTH OF THE RUSSIAN RIVER, SONOMA COUNTY, CALIFORNIA." FROM THE OIL-PAINTING BY WILLIAM KEITH



William Keith of California



"TRANQUILLITY"

BY WILLIAM KEITH

by photography. The mechanical exactness of this work must have had upon his drawing its influence for firmness and power, just as the anatomical drawing incident to his surgical lectureship, trained the hand of Sir Seymour Haden to that delicacy and decision which have brought him an international fame.

It is again the story of "all precious things discovered late." Mr. Keith's powers, "like the good seed which shows no too ready springing before the sun be up, but fails not afterwards," were even by himself unsuspected in extent through long years of effort, experiment, and that struggle for clear expression which every painter knows. Little outside influence fell upon him during the period of development; the darkly mellow portraits seen occasionally in some shadowy corner of his studio, recall a residence in Düsseldorf during the time of the Franco-Prussian War, and in 1883—a year spent mainly in Munich—a swift passage through the South of Europe is coloured by rich and vivid memories of Velasquez. Other sojourns among European

galleries and painters have been of the briefest; his studies of the elder men have been the least part of his inspiration, and, separated by a continent and an ocean from their achievement, the voice that he has heard has been from within.

Had Mr. Keith's work progressed along the lines of his early, frankly out-of-door painting, with its cool colour and literal rendering of the aspects of landscape, we should perhaps to-day have had in him an American parallel of Daubigny; but another element early entered the field:

temperament asserting itself—the temperament of the poet and mystic. The direction of growth is changed—the mood rather than the material presentment of nature becomes his preoccupation, and the poet holds the brush with the painter. Here is the key which others have found to the chamber of mysteries, but with what a Western thrill of young romance does the door swing open to the new touch! This is his power—to render



"A GREY DAY"

BY WILLIAM KEITH

William Keith of California

with its clear, original, unmuted vibration some fleeting "impression," some "moment without date," magical and transitory, deeply felt, in the shadow of the woods—in the fretted mirror of the meadow stream, or in dewy morning pastures—and the motive rather than the rest seems the clue to his place in modern art.

The first glance at any group of Mr. Keith's paintings clearly indicates his attitude toward nature and art. They deal with emotions aroused or suggested by landscape under certain conditions of light and atmosphere.

He himself says: "Broadly speaking, there are but two schools of landscape painting: one that has to do mainly with facts, workmanship and technique; the other with emotions so subtle, so elusive and evanescent, that they are almost beyond mortal reach." His own point of view is purely the latter, but his work illustrates his further statement, that to express the higher beauty one must deeply know the elementary and fundamental "facts." This is apparently what some of our younger painters forget, and in the effort to pass at once to what they rightly feel is the higher plane, they skip or neglect the intermediary evolutionary stage. That this cannot be, the Japanese artist well knows, and the delicate and emotional suggestion of his work is the fruit of the most gradual and thorough study of nature—so many years' drawing of leaves, so many of insects, birds, and animals, until finally, with no suggestion of effort, the hand achieves what the spirit dares. This necessary preliminary labour and training Mr. Keith has gone through, and now in his latest and ripest work, more and more we find that final touch of spirit upon matter, that apparently almost accidental inspiration and unpremeditated art which are really the harmonic and overtone of long insight and labour.

The visit of George Inness to California in 1890 brought together two men who had much in common through their art, although their methods were radically different. Mr. Inness came West for health, and spent his entire two months daily

in Mr. Keith's studio, painting and discussing painting. In his theory, that a canvas before it can be considered complete must necessarily go through a definite and prolonged number of stages and treatments, he differed from Mr. Keith, who usually paints under a high pressure of feeling which brings all his faculties to a focus, and obliges them to work with the greatest rapidity and concentration. Illustrating his method, Mr. Inness painted a picture, watched day after day throughout its gradual evolution by Mr. Keith with the keenest interest, and when the last touches had been given and the painter turned and laid down his brush, Mr. Keith pronounced his verdict: "Nevertheless, the picture is absolutely the work of to-day." It was true, and admitted by Inness; the soul and essentials of the work had been the contribution of the last day. And the effect was not more solid, nor its unity more complete than in Mr. Keith's swift and sure progress to his goal. This vivid purpose and definite aim are characteristic, and account for the speed and certainty with which his conception is embodied. Mr. Inness said later, "Not one of us (including the great Frenchmen of his own date) can carry a picture so far by the first intention, except perhaps Rousseau."

With this same concentration and energy, and the labour of omission, must some of the older men have worked, whose incredible aggregate is spread through the galleries of the world; not uncertainly, but with every faculty bent upon the realisation of the inner vision—"one thing, done at one time—in a moment!" as Mr. Keith, with permissible exaggeration, has expressed it.



"THE CROWN OF THE SIERRAS"

BY WILLIAM KEITH

William Keith of California



"ANDANTE"

(*In the possession of Miss Lena Blanding*)

BY WILLIAM KEITH

Among the examples of his work that have crossed the Atlantic are those belonging to Mr. Stopford Brooke, and the large *Sunset among the Oaks*, now in the Frankfort Gallery, presented by Mr. Jacob Schiff, who in his private collection in New York owns several other canvases. Here also Mr. Keith's paintings may be seen in the galleries of Mr. E. H. Harriman, Senator Clarke, Mr. Francis Burton Harrison, the late Collis P. Huntington, Mr. McKim and Mr. D. H. Burnham, in the Art Museum of Chicago and Brooklyn, and in the Corcoran Gallery at Washington. Occasionally he produces a canvas treated *al primo* in a high, clear key, such as the mountain composition *The Crown of the Sierras*, a reproduction of which is given here, but his favourite palette is a low rich chord of greens and browns, with rose and amber notes and glazes. A generic title for the most typical of his compositions might be *A Wooded Landscape*. Richly modelled masses of foliage, oak, madrona or eucalyptus, serve to throw into distance some clear sky stained with the hues of dawn or sunset, and reflected in the foreground

from pool or flowing stream. The suggestion of "the human interest" by skilfully placed landscape, painters' figures of lonely shepherds, or groups of children playing in the woodland shadows, is hardly needed, for on his canvas the most lonely and withdrawn places seem to hint at some hidden presence, some occupation of personality, felt rather than seen.

It is evident that his adopted country has had its share of influence upon the far-brought germ of art in William Keith. The echoes of tradition were sweet but dim in his ears, and around him were calling the voices of a new age—around him lay an untrodden region of beauty, to which vibrated all the chords of romance, and which stirred the deep and still waters of the Scottish heritage of imagination. Even as the deciduous avenues of Fontainebleau imparted a melancholy sweetness to the canvases of 1830, and the grey coasts and filtered sunlight of Scotland temper the low harmonies of the Glasgow palette, so in Keith's work we recognise the influence of that very close and familiar spirit of nature in the West—young, romantic, and

A. Romilly Fedden's Drawings

fecund; of waving harvests, bounded by low purple ranges veiled in vibrant haze, the weird majesty of sibyllic hemlocks and junipers in their Sierra fastnesses, and the perennial vigour of those mighty evergreen oaks that were old in the years when art was young.

The joy and rewards inherent in successful effort are peculiarly Mr. Keith's. The happiest hours of life are those spent before his easel, and the waking hours that do not find him there are few indeed. His home studio in the quiet university town of Berkeley adjoins the campus, with its famous "live oaks," which, because they are the very type of perennial strength and beauty, are oftenest on Mr. Keith's canvases. And as he walks beneath the low boughs in the evening, he can say, "If the joy of this day's work were all that life had to offer, I should be satisfied."

HENRY ATKINS.

FURTHER LEAVES FROM THE SKETCH BOOK OF A. RO- MILLY FEDDEN.

WE had occasion some two years ago to notice and illustrate in our columns the pencil work of Mr. Romilly Fedden. By adding to the work he had then achieved, not only fresh drawings of interest, but evidence of improved skill in dealing with his chosen effects, a further note is merited. The drawings which we now reproduce are culled from a collection which he recently exhibited at the galleries of Messrs. Frost & Reed in Bristol, and the improved skill just alluded to will be manifest if they are compared with the examples we reproduced on the occasion named. There is a quality in the moonlight subjects at Polperro, which is becoming notably a feature of the artist's work, calling for appreciation. Mr. Fedden keeps his hand in practice with studies of heads, and in the one entitled *Faustine* the drawing speaks of more than successful craftsmanship. This form of pencil-work has always been the achievement of a school of artists who arose under Sir H. von Herkomer's training at Bushey. Mr. Fedden has practised drawing in

the manner of this tradition as successfully as any of its exponents, using the pencil less as a fine point than with the breadth of handling which is characteristic of brush-work. The artist's application of his method to shadowy moonlight effects has always been happy. In more than one of his sketches, too, he has caught the idyllic note of figures bathed in the cold light. The fishing village of Cornwall—which, with its white walls, is, perhaps above other English villages, the one for providing beautiful moonlight effects—has afforded him inspiration for many of his drawings. There is often in an artist's drawings the suggestion for his larger pictures, and this gives them another interest; but it is Mr. Fedden's habit to carry his sketches to a degree of finish which warrants us in regarding them as in themselves complete pictures.



"A Polperro Type"

From a lead pencil drawing
By A. Romilly Fedden



John.
Palermo.
April 7
A. Romilly Fedden

"John." From a lead pencil
drawing by A. Romilly Fedden



"*Moonlight, Lansallos Street, Polperro.*"
From a lead pencil drawing by A.
Romilly Fedden



"*Fishing Boats, Polperro*" From a lead
pencil drawing by A. Romilly Fedden



moonset. Polperro.
A. Romilly Fedden May 1907

"Moonset, Polperro." From a lead
pencil drawing by A. Romilly Fedden



"FAUSTINE." FROM A
LEAD-PENCIL DRAWING
BY A. ROMILLY FEDDEN



"Moonlight and Shadows" From a lead
pencil drawing by A. Romilly Fedden



DESIGN FOR A HOUSE AT WILLERSEY, GLOUCESTERSHIRE

A. N. PRENTICE, F.R.I.B.A., ARCHITECT

RECENT DESIGNS IN DOMESTIC ARCHITECTURE.

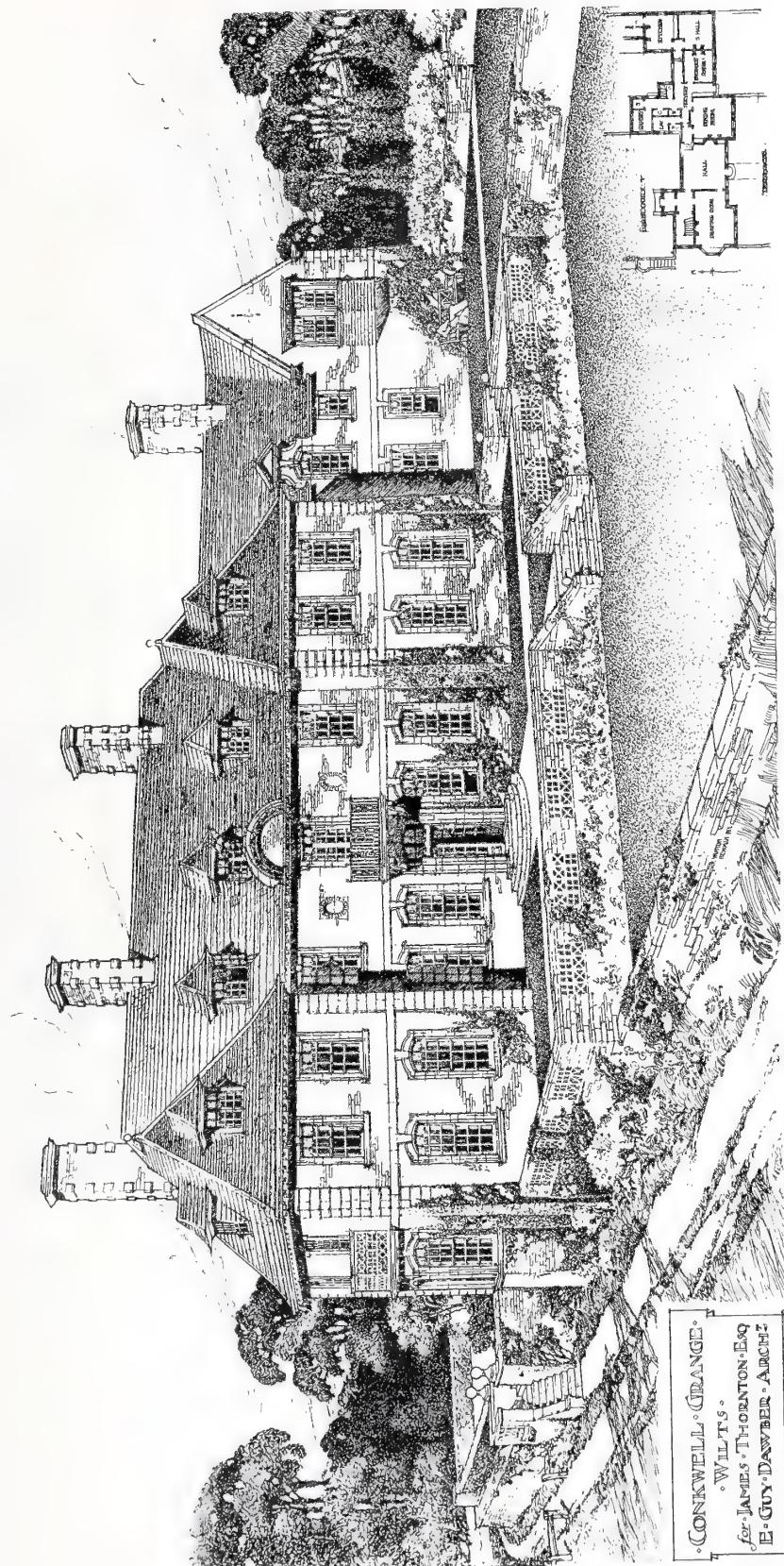
THE proposed house at Willersey, in Gloucestershire, of which an illustration is given above, was designed by the architect, Mr. A. N. Prentice, F.R.I.B.A., for a site on the Cotswold Hills, and follows in style and character the traditional long, low stone buildings so typical of this locality. The drawing from which our illustration is taken was exhibited in this year's Royal Academy Exhibition, and illustrates the entrance front. The designs have, however, not been carried out, the clients, owing to some unforeseen circumstances, having decided to abandon the work after the whole of the drawings for the house and stables had been prepared and tenders obtained. The walls were to have been built of stone to be obtained from a quarry adjoining the site; and the mullion windows, chimney stacks, etc., of Campden stone; while the roof, following another charming and distinctive feature of the neighbourhood was to have been covered with stone slates. The hilly nature of the site considerably influenced the planning; the kitchen wing, for instance, being on lower ground than the rest of the house, was to have cleaning and store-rooms, cellars, etc., on a lower floor. The principal rooms were planned to face the garden and give a most extensive view of the surrounding hills. A stable block, with accommodation for four horses and four hunters, together with a coachman's cottage and groom's rooms, was planned in a lower corner of the site.

Conkwell Grange, Wiltshire, the drawing of which, here reproduced, was, like the last, exhibited at this year's Royal Academy, is a

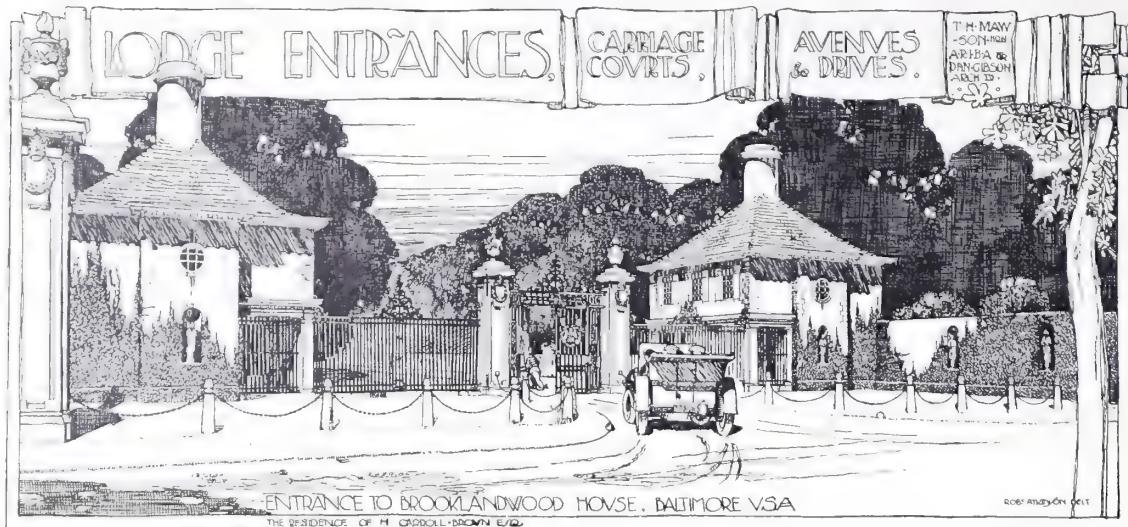
house now nearing completion from the designs of Mr. E. Guy Dawber. The site is a unique one, standing high up, at the edge of and partly in a wood, overlooking a broad sweep of country down to Savernake and Marlborough. The entrance and forecourt are arranged on the northern side, so sheltering the gardens, which lie towards the south, from observation; and as the ground falls towards the west, the higher ground lying on the eastern side again gives additional shelter from cold winds and weather. The stables, coachman's lodge, etc., are all arranged on the northern side of the house, in near contiguity with the approach, yet well away from the forecourt, etc. The house is planned on simple geometrical lines, with the main front lying due south. In the centre is the hall, opening on to a wide paved terrace, raised again above a lawn and series of formal and other gardens. Opening from the hall, at the south-western end, is the drawing-room, with dining-room, business-room, etc., to balance the eastern wing. The house is built of grey stone in thin courses, from old walls on the estate, and only the dressings to the windows and angles, etc., are new, so that with the old stone slate roof, the house already bears an impression of age and mellowess, and the raw harsh feeling so often associated with a new building does not appear. Inside a quiet treatment of panelled rooms, without floors, and hand-modelled plaster ceilings, etc., is in harmony with the simple yet dignified note adopted by Mr. Dawber in the exterior.

The twin lodges and gateway (p. 52) designed by Mr. T. H. Mawson and the late Mr. Dan. Gibson, acting as joint architects, form the entrance for a new drive to an existing house near Baltimore, U.S.A., owned by Mr. H. Carroll Brown. The

CONKWELL GRANGE, WILTS.
E. GUY DAWBER, ARCHITECT



Recent Designs in Domestic Architecture

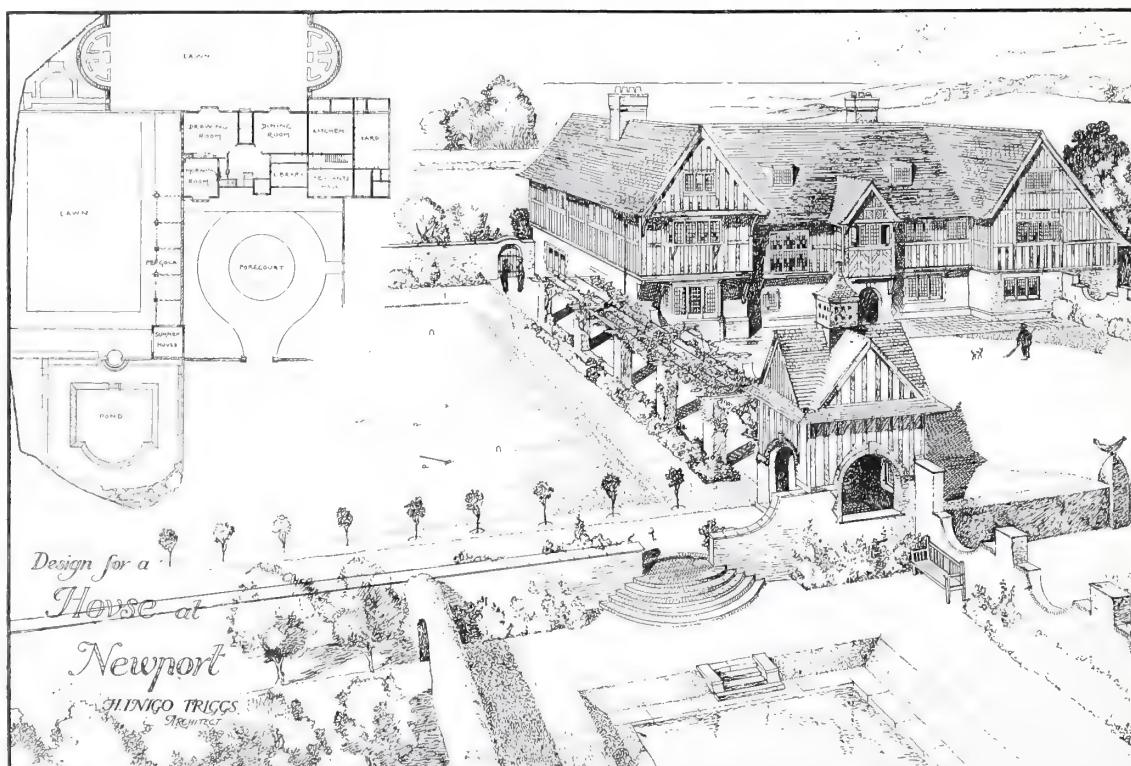


LODGE ENTRANCE, BROOKLANDWOOD HOUSE, BALTIMORE, U.S.A.

T. H. MAWSON AND THE LATE DAN GIBSON, JOINT ARCHITECTS

design has, in the course of being carried out, been slightly modified. According to custom on Mr. Brown's estate, small bricks, 8 inches by 2 inches, have been employed, and the entire exterior afterwards painted white. Leading from the gateway there is a wide straight avenue of old hickory and scarlet oak-trees, two species indigenous to the

district. Failing good grass, a wide border of English box has been planted on both sides, and this will eventually be trimmed square and level to a height of 3 feet. This is only a small part of the scheme of gardens designed for Mr. Brown. The drawing reproduced was exhibited in this year's Royal Academy.



DESIGN FOR A HOUSE AT NEWPORT

A. INIGO TRIGGS, ARCHITECT

Recent Designs in Domestic Architecture



HOUSE AT MUNDESLY-ON-SEA

OLIVER, LEESON & WOOD, ARCHITECTS

Mr. Inigo Triggs' design for a house at Newport was likewise in this year's Academy. The house is approached by a forecourt, upon one side of which stands a half-timbered dovecot and open garden house. A pergola, built in the Italian manner, connects this garden building and the house. This is carried out in a treatment of half-timber work upon traditional English lines, with garden entrance on the west side, leading to the lawn. The first floor contains seven bedrooms, the servants' rooms being above.

For the house at Mundesley, on the Norfolk coast, of which we here give a perspective view and plans, the materials employed are red brick with split flint diaper and glazed pantiles for the roof. The bays are carried out in wood, with lights and cast-lead panels between the windows. Wood tracery like that indicated in the windows is found in many old houses in the district. The architects of this house are Messrs. Oliver, Leeson & Wood, of Newcastle-on-Tyne.

The house at Wokingham, Berks, of which a view is given on the next page, has been built for Mr. E. D. Mansfield, from the design of Mr. Ernest Newton, on a

well-wooded site about a mile south of Wokingham. The bricks used for facings are "clamp" bricks from Chichester; they are very varied in colour—



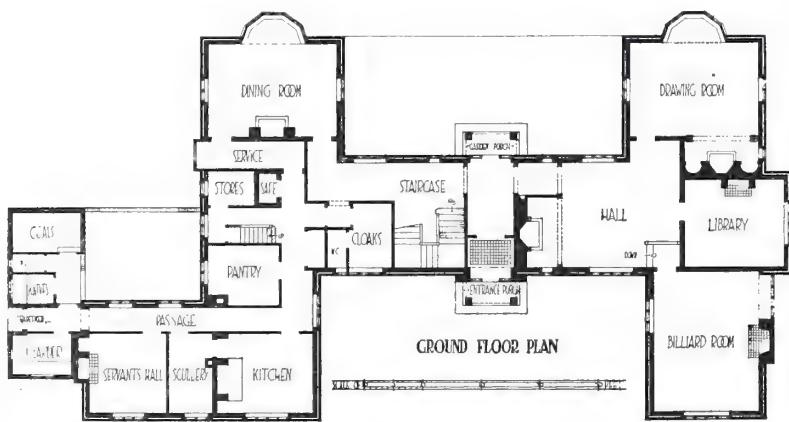
PLANS OF THE ABOVE HOUSE

Recent Designs in Domestic Architecture



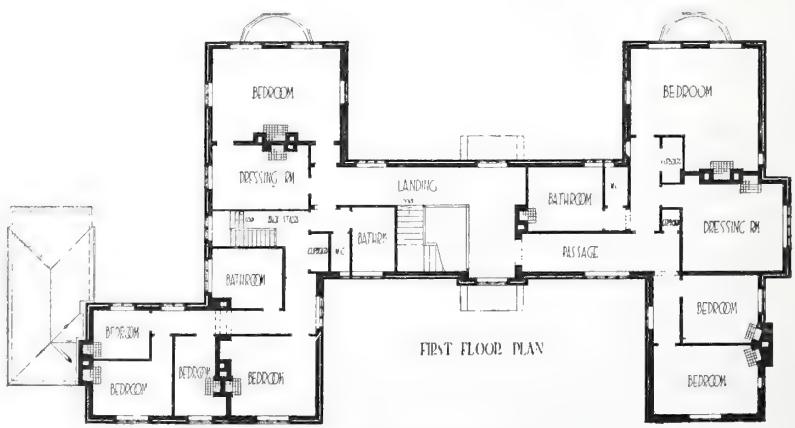
HOUSE AT WOKINGHAM

ERNEST NEWTON, ARCHITECT



deep ruby red, russet brown, grey, and almost plum colour. The angles of the walls and the margins round the windows are made with deep red kiln bricks. The roof is covered with rich red hand-made Kentish tiles. The whole effect of colour is quiet and pleasant, and quite different from the crude raw look of a new

house where ordinary red bricks and tiles are used. In the above view the southern aspect of the house is shown. On this side are the drawing-room and dining-room (both measuring 22 feet by 16 feet in greatest length and in width) and principal bedroom. The hall shown in the plan is 26 feet by 18 feet, and the billiard - room 24 feet by 18 feet.



PLANS OF THE ABOVE HOUSE

Studio-Talk

STUDIO-TALK

(From our Own Correspondents)

LONDON.—Mr. T. C. Gotch's triptych *Stephen and two attendant Figures*, here reproduced, is an adaptation to a decorative scheme of a child's portrait, exhibited by the artist in the Royal Academy last year. The attendant figures have received a treatment which makes them fittingly combine with the reality of the portrait. The difficulties of such a combination are not to be disputed, and the always sympathetic nature of Mr. Gotch's art triumphs here. The frame of the triptych, by the Guild of Handicraft, is a very successful piece of decoration.

The water-colour by Mr. T. L. Shoo-smith, reproduced on page 56, is one which was shown a little while back at Mr. Baillie's gallery. The pleasant simplicity of the artist's style commends itself to us not less in this class of subject than in his landscape.

On page 57 we reproduce a drawing (exhibited in the recent Royal Academy Exhibition) by Mr. John T. Lee, F.R.I.B.A., of his design for the interior of St. Margaret's Church, Eastney. The portion shown consists of three bays with an ambula-



FRAME FOR MR. GOTCH'S TRIPTYCH (*See below*)
DESIGNED AND EXECUTED BY THE GUILD OF HANDICRAFT

tory screened on each side continuing round the east end behind the altar. The chancel is lighted by two lancet windows in each of the six bays north and south. On the north are the vestries, with the organ projecting into the chancel overhead, and a chapel. The reredos, 29 feet high by 13 feet 6 inches wide, is recessed for an altar 9 feet long, curved at the back over the retable, and domed at the top over the subject of "The



TRIPTYCH: "STEPHEN AND TWO ATTENDANT FIGURES"

(By permission of Mrs. Penton)

BY T. C. GOTCH

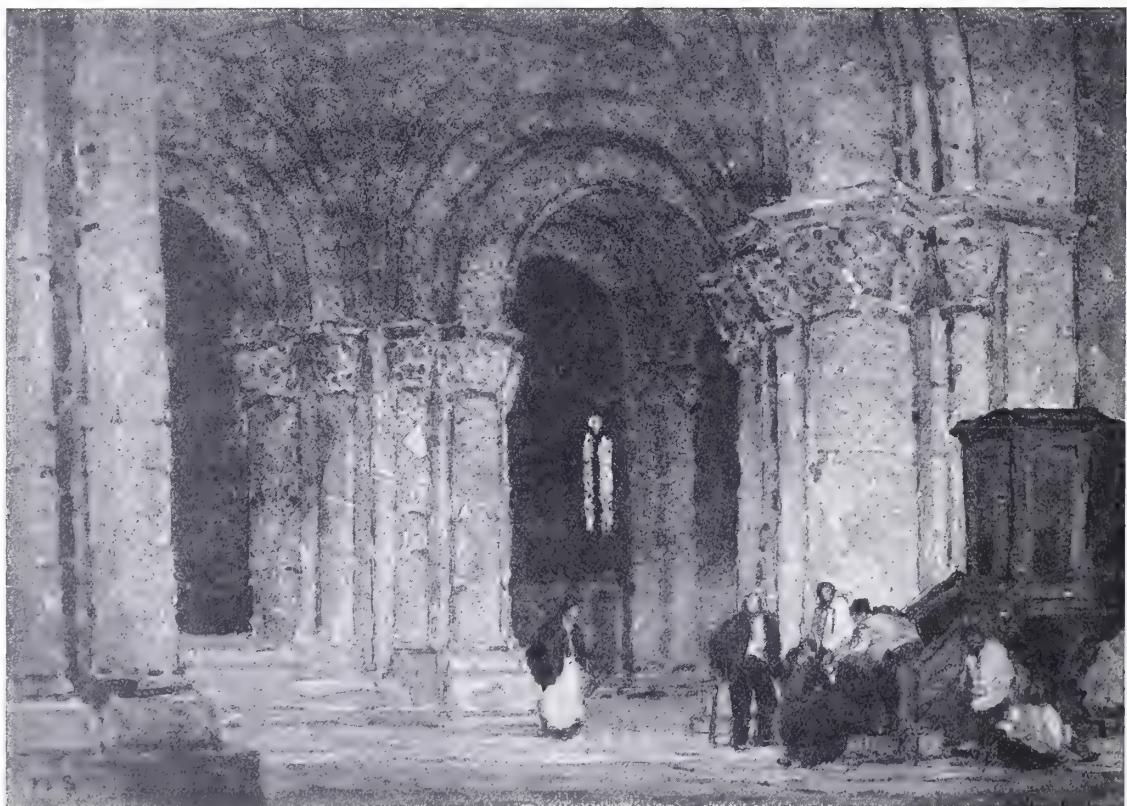
Studio-Talk

Majesty." The surround of the reredos, with its flanking piers for standing lights, is plated with sheets of brass riveted on; the border and blocks of same having acanthus and scroll ornament in low relief. The retable is of white marble with narrow vertical panels of pale-green marble carrying a plain brass cross, the two altar lights being placed on the altar itself, and the seven sanctuary lamps suspended from the roof in two horizontal tiers. The altar is to be of the same material as the reredos, but lacquered in silver-grey. The altar rails have the emblems of the evangelists repousséed in metal. The nave is subdivided into five bays by stone arches springing from the floor across the nave. The roof following the curve of these cross arches is divided into eighteen panels in each bay, the lower three panels throughout being filled with winged and vested figures of the hierarchy of Heaven, the first bay of the roof being shown in the view of the interior with an important cross in metal suspended beneath.

On page 58 we reproduce Mr. Muirhead Bone's pencil drawing of the demolition of St. James's Hall, to which we briefly referred in our notes last

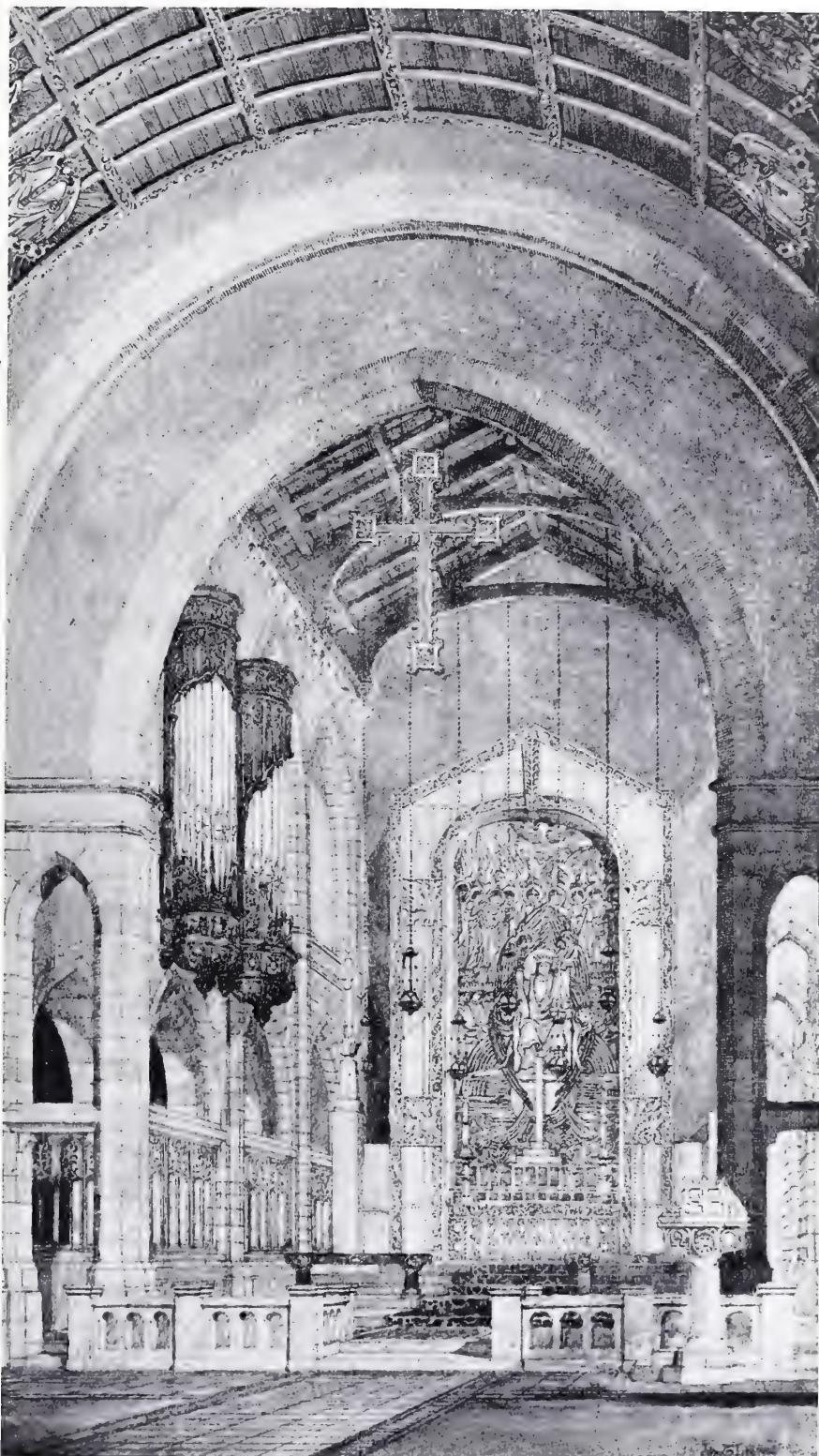
month. Mr. Bone's acknowledged rank as a draughtsman and etcher of street architecture is a very high one. His art has been mentioned with Méryon's. Méryon was a dreamer; the streets of his Paris are haunted, the windows eloquent of tragedy. Mr. Bone creates the ordinariness of the London suburb with as rare an art, in his way, as Dickens. He has his romantic moments, chiefly before the spectacle of labour. When in this mood he is akin to Mr. Brangwyn and Mr. Kipling, in certain aspects of their art; but his concern is less than theirs with the splendour of modern invention, his theme being the significance of building—of great places dismantled, stripped of glory, and the fairy bridges of scaffolding by which we pass to newer things.

It was gratifying to note that the work of the Junior Art Workers' Guild, as seen at its recent annual exhibition at Clifford's Inn, still maintains its excellence in design and workmanship. The work of the jewellers and metal-workers of the Guild more especially bore evidence of fresh thought, expressed in lively and exuberant fancies, with great variety of colour and wealth of detail.

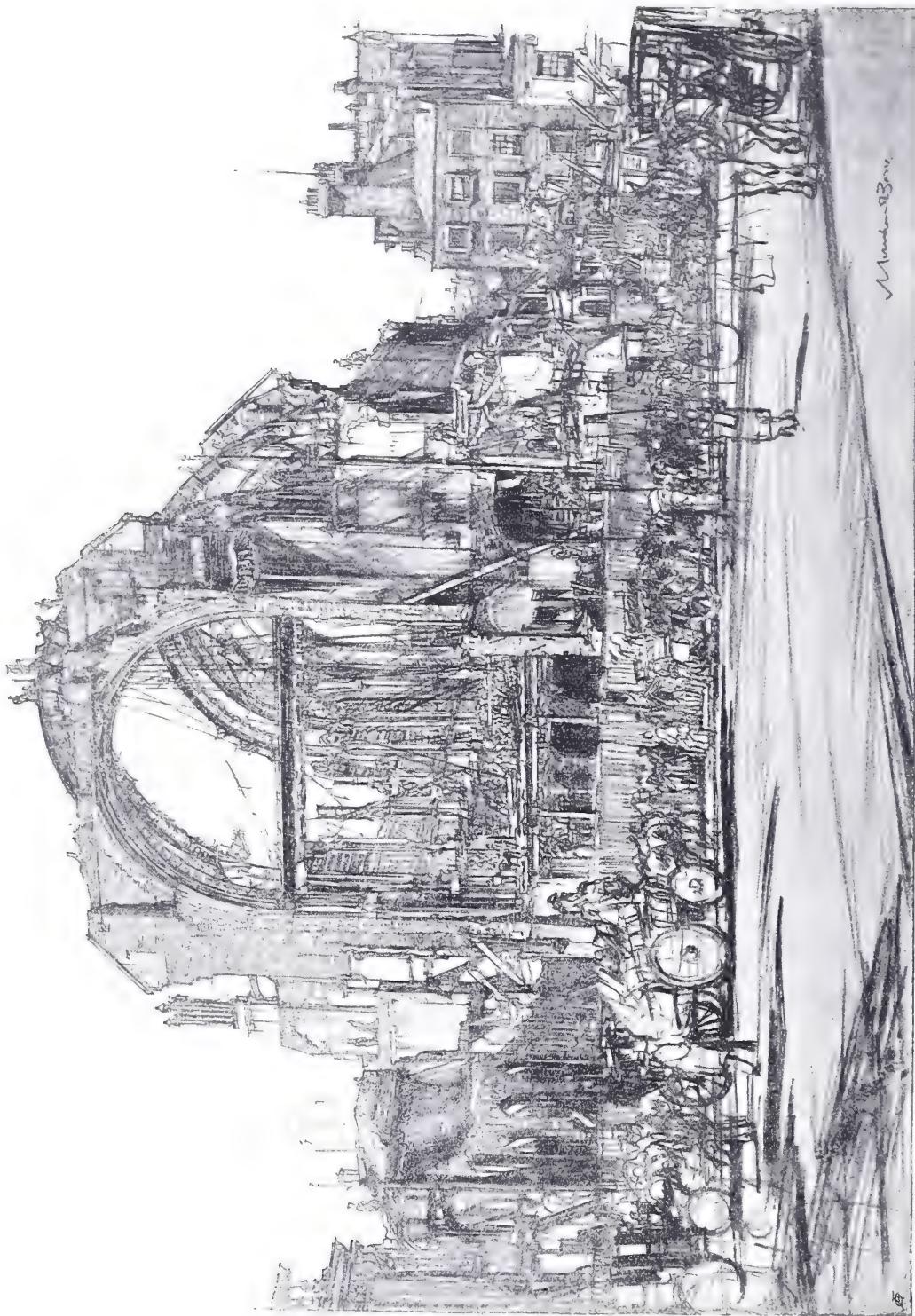


"IN CASTOR CHURCH, NORTHAMPTONSHIRE"

BY T. L. SHOOSMITH



INTERIOR OF ST. MARGARET'S, EASTNEY
JOHN T. LEE, F.R.I.B.A., ARCHITECT



“THE DEMOLITION OF ST. JAMES'S
HALL, PICCADILLY.” FROM THE
DRAWING BY MUIRHEAD BONE

(By permission of Mrs. X.)

Studio-Talk



BUST OF H. J. DYER, ESQ.
BY MERVYN LAWRENCE

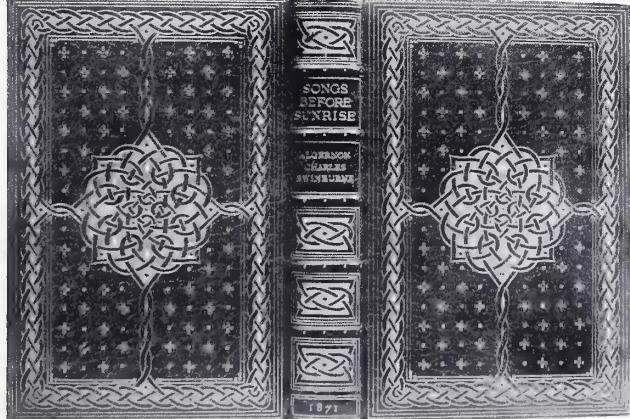
This was particularly noticeable in the jewellery by Messrs. Hugh B. Cunningham, W. S. Hadaway, J. A. Hodel, Edward Spencer and J. H. M. Bonner. Mr. Richard Garbe's silver scent bottle (p. 60) is an excellent piece of work, charming in colour, refined and restrained in design. Among the larger exhibits a stove in steel and brass, designed by Mr. G. Ll. Morris, was worthy of notice. The sculpture this

year was more interesting than usual. The design for a monument by Charles Petworth showed a deeper than usual knowledge of architecture in its relation to figure sculpture. E. S. Gillick sent a fountain of considerable merit. A statuette, a beautiful nude figure, by Mervyn Lawrence, was one of the best things in the exhibition. Mr. Garbe's sculpture

studies of *Progress*, *Man and the Ideal*, *The Outcast*, and *Sport*, were arresting and suggestive.



"MAN AND THE IDEAL" BY RICHARD GARBE



BOOKBINDING IN GREEN LEVANT STRAPWORK INLAID IN RED AND
CLOSELYDOTTED BACKGROUND BY F. SANGORSKI AND G. SUTCLIFFE

Only two members sent furniture, Mr. Ambrose Heal, junr., being represented by an oak toilet-table and a homely washstand, both first-rate examples of modern furniture, and Mr. G. Ll. Morris by a painted toilet-table, pleasant in colour and well-proportioned. Some well-designed fabrics were sent by Mr. Alfred Dennis, and delightful specimens of bookbindings by A. de Sauty and Messrs. Sangorski and Sutcliffe. Among the drawings and photographs of architecture, the houses and cottages by Oswald P. Milne should be specially mentioned; also those by Michael

Studio-Talk

Bunney, showing a praiseworthy knowledge of local traditional forms. Theodore Fyfe's Shaftesbury Institute was a good example of severe design; and the cottages and houses by Mr. Heywood Haslam and Mr. Antony R. Barker were also interesting. On the walls were fine etchings by Mr. Luke Taylor and Mr. Laurence Davis, photographs after Ostade by Mr. F. T. Hollyer, beautiful miniatures by Mr. Lionel Heath, a portrait by Mr. Dudley Heath, and paintings by Messrs. F. W. Carter, Stacy Aumonier and F. Tayler.



BRONZE STATUETTE: "FANCY"
BY MERVYN LAWRENCE

and has been of undoubted educational value; but certain works, especially those of vigorously modern handling, met with marked disfavour in some quarters.

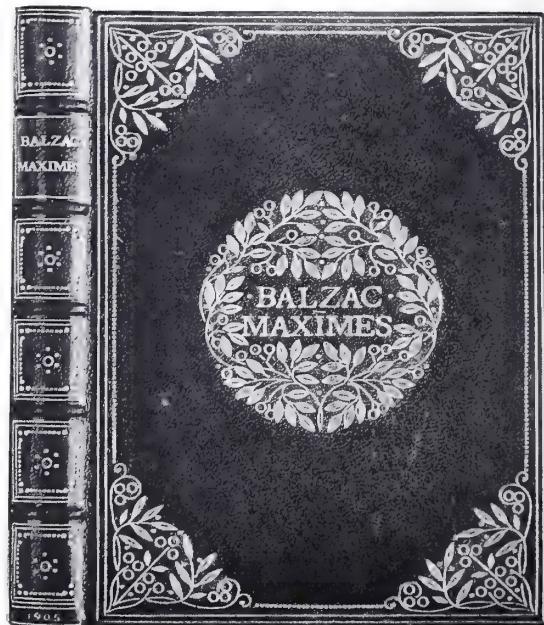
In the mosaic panel made by Mr. George Bridge from a sketch by Mr. Frank Brangwyn, shown in the accompanying coloured supplement, the refined colour scheme and decorative massing of form have received the ablest interpretation at Mr. Bridge's hands.

The R.B.A. exhibition, however, has proved more to the taste of the public of the West. Of course,

most of the pictures have already been seen and criticised in London, but there are a few

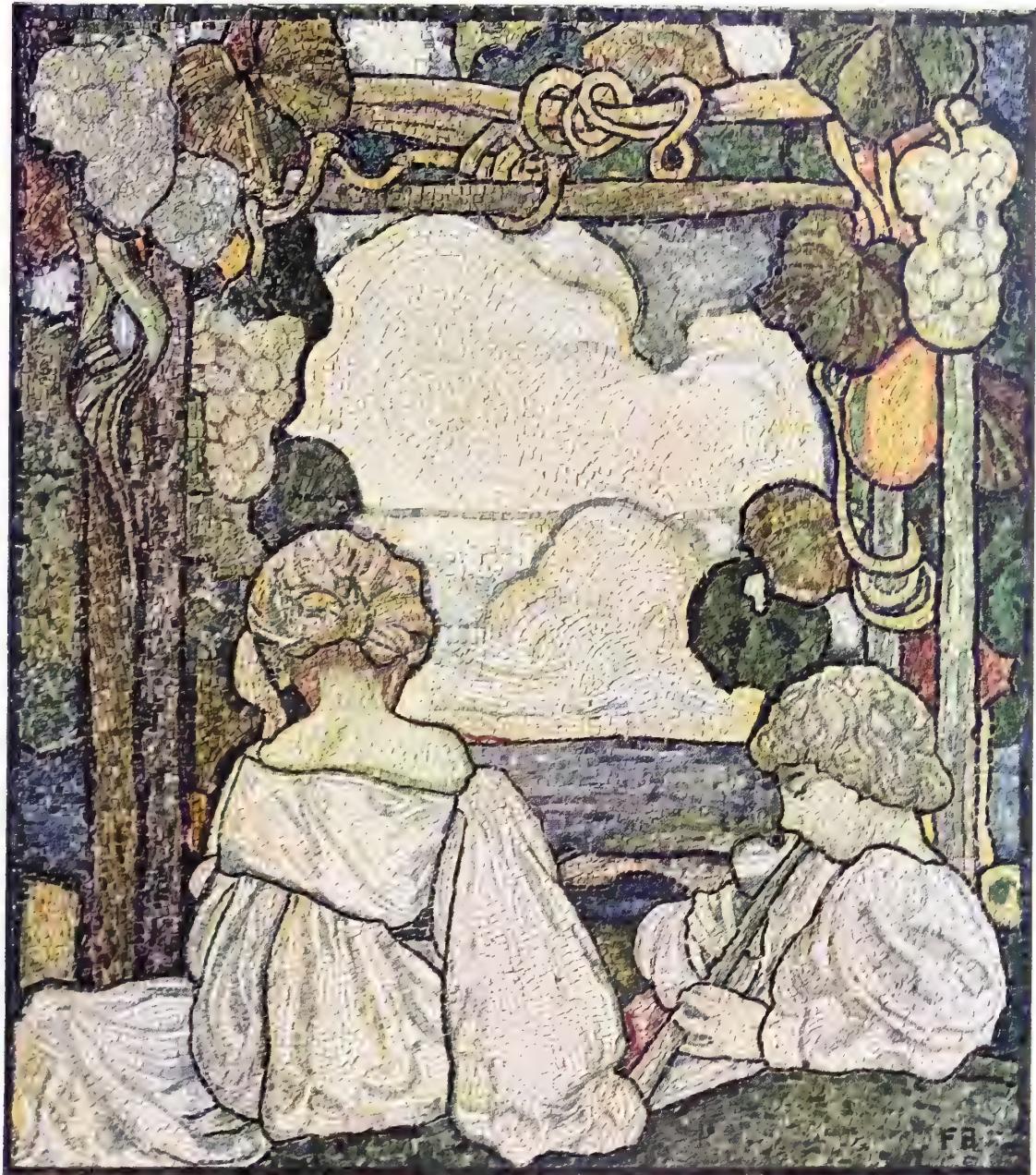


SCENT BOTTLE IN FISHSKIN, SILVER
AND IVORY
BY R. GARBE



BOOKBINDING IN GREEN LEVANT
BY F. SANGORSKI AND G. SUTCLIFFE

BATH.—The Corporation are doing their best to encourage a serious interest in art by inviting some of the leading societies down. With this object they offered hospitality to the Royal Society of British Artists who are holding an exhibition in the Victoria Art Gallery. On the occasion of the opening Mr. Alfred East, A.R.A., the president, gave a short address on the society, touching on its history and its aims. People here are somewhat slow to take advantage of or to realise their opportunities, but there are decided evidences of a re-awakened interest in the Fine Arts. The visit of the New English Art Club gave rise to considerable discussion and is still referred to. It delighted those who regard painting seriously



MOSAIC PANEL. BY GEORGE BRIDGE FROM A SKETCH BY FRANK BRANGWYN, A.R.A.

Studio-Talk

that have been substituted for works sold during the summer show which are noteworthy. Murray Smith's little panel, *Dutchmen*—boats lying in a flat-shored estuary—is painted with well-chosen variety of impasto. Mr. Elphinstone's *Morning*—boats sailing swiftly under a light breeze across a silvery sea, is among the most striking works shown, and Mr. L. C. Powles has an excellent landscape in oils, painted with his accustomed good taste and feeling for quality. Miss Kemp-Welch has a study of three cobs, which is up to her reputation. Many of the landscapes seem needlessly large for their artistic motifs, no doubt a result of the fierce competition in galleries, where small work, however good, is liable to be overlooked. In this respect Mr. A. Talmage's *Under Grey Skies* must be said to err; otherwise it is a capable study of the silvery clouds of France floating over a typical landscape.

Mr. Frank Swinstead has some good pastels of farmyard subjects well carried through, and Harding Smith's *Lyme Regis from the Charmouth Road* is an attractive water-colour.

A. H. R. T.

EDINBURGH.—It is all in the interest of art in Scotland that there should exist in Edinburgh a society composed mainly of the younger men in the profession whose main object is to run an Exhibition of their own, which, while not antagonistic to the Academy, yet naturally gives greater scope to those who are outside Academic rank. The Scottish Artists' Society has justified its existence in that it was largely instrumental in leading to reform in the management of Academy exhibitions, and it may thus be said to have accomplished one main purpose of its founders. But its continued prosperity shows the need for and the public appreciation of the Society.

The thirteenth Exhibition of the Society, now being

held in three of the galleries of the Royal Scottish Academy, well maintains the standard of any which has preceded, especially as regards landscape, while the excellence of some of the figure work redeems the paucity of quantity, and there are one or two portraits of average merit. Mason Hunter, who was this year elected Chairman of the Council, has made a distinct step forward with a large sea-piece. For a number of years most of his work has lain in this direction associated more or less with incident. In his picture of '*Twixt Morven and Mull where the Tide Eddies Roar*', he has not only reached a finer harmony of greys, but the wave modelling conveys a fitting sense of the vastness and power of the sea. Another of the young men, W. M. Frazer, has an important Highland landscape, the largest he has yet exhibited, with an



"GLOIRE DE DIJON

BY ROBERT HOPE

Studio-Talk

attractive foreground of water and reeds. It was in the rendering of this type of scenery that Mr. Frazer first drew attention to his work, and its combination with a massive mountain range, which occupies most of the mid-distance, has been well worked out. J. Campbell Mitchell breaks new ground with a very delicate evening effect on a quiet sea and low-toned stretch of sand, and in a spring idyll W. S. MacGeorge gives a joyous group of two children set against a background of white blossom. His colour scheme is in a much lighter key than usual. Charles H. Mackie who, with a passion for daring colour effect, combines skill in composition, evidences his ability in both directions by a picture of fishermen drawing boats up the steep roadway that leads from a little creek to a hamlet. A much painted subject is the Dochart in "spate" above the bridge at Killin, and Marshall Brown in his rendering of it has made little of the topographical, but given a very impressive picture of wildly rushing water.

Another of the younger men who have made a decided hit this year is Duddingstone Herdman. Inspired by Longfellow's verse, Mr. Herdman has realised the poet's fancy by a very beautiful presentment of budding womanhood, the fine modelling of the figure being emphasised by the very free brushwork of the landscape. In *The Peacock Feather* Robert Hope has painted a figure subject that will greatly enhance his reputation. It is not only that the painting of the rich blue and brown draperies of the lady's dress are made to harmonise successfully with a soft grey

background, but the flesh tones have a pure and refined quality that lifts the work above the realm of the merely decorative. In some respects his *Gloire de Dijon* is even finer, the colour scheme there being a pale blue against a soft grey background. Decoration with a strong leaning to Celtic motifs has been the principal work of John Duncan, who this year has come forward with a picture that suggests study on the lines with which we are familiar in the works of J. W. Waterhouse. *The Song of the Rose* is an ambitious work, but so little is done in this direction in Scotland that the public may look with favour on an attempt to strike out in a line that is not stereotyped at least north of the Tweed. The figures of maidens grouped round a bush laden with crimson roses have individuality,



"WHERE BROOK AND RIVER MEET"

BY DUDDINGSTONE HERDMAN



"TWIXT MORVEN AND MULL"

BY MASON HUNTER

and the colour has been subdued without being deadened.

There are a few loan pictures which add to the attractiveness of the exhibition, notably works by Isabey, Corot, Neuhuys, Van Marcke, E. A. Hornel, and W. McTaggart. The last-named is a pretty regular contributor to the Society's exhibition, and a large sea-piece, representing a fishing-boat scudding to the harbour with the light of dawn chasing away the leaden greys of night, evidences his mastery in the rendering of atmosphere and motion. The collection of water-colours bulks quite as largely as usual, but there is nothing very distinctive and the sculptures are of little importance.

A. E.

DUBLIN.—It is only three years since Mr. George Russell, better known by his pseudonym A. E., held his first exhibition of pictures in Dublin. To those who already knew him as a poet, these can-

vases were the inevitable counterpart of his literary work ; to those who did not, they had the attraction of a new treatment of a theme that is as old as the world—a treatment at once wholly unconventional, personal to the man, and containing within itself the emotional expression of the painter's idea. For Mr. Russell's personality shows clearly through his work. Even did we not know that he was a poet, we should gather as much from a glance at the walls of his studio.

If we study those of his pictures in which human figures occur, we shall find that Mr. Russell has used the figures to illustrate and complete his design rather than to stand out as from a setting. Like Leonardo, Mr. Russell seems to think that "Man and the intention of his soul are the supreme themes of the artist," and in these dim blue canvases, so free from inexpressive detail, he seeks to convey some sense of the harmony between man and nature, of the existence of which he himself is so profoundly conscious. This is the keynote

Studio-Talk



"THE GAME OF HEN AND CHICKENS"

BY GEORGE RUSSELL

of his work—work which is lyrical rather than dramatic, and which is characterised by simplicity and spontaneity, and by a deep and abiding sympathy.

Mr. Russell has a vivid sense of the mystery and charm of Irish landscape, and his delicate perception is expressed in fluent colour phrases, in designs that tremble with a frail beauty. His pictures are haunting melodies in colour that embody the fleeting expressions of blue mountains as they rise above dim lakes, the inner radiance that glows beneath the earth and sea, that hidden beauty, which, to the poet, shines through the garment of the actual and seems to emerge from the bare brown ridges with their walls of loose stones, from the dark pools set in the midst of wide heather fields, from the stretches of lonely sea-shore over which an eternal silence seems to brood. Much of the charm of Mr. Russell's work comes from the element of design in it. In all his landscapes, however slight in treatment, one is conscious of this quality of design as a positive force. And while, like many modern artists, Mr. Russell is chiefly concerned with his interpretation of nature and

hardly at all with a realistic presentation of it, he has yet achieved something which realist and impressionist alike often miss—he has succeeded in transferring to his canvases something of the evanescent and mysterious beauty, so elusive and yet so distinctive, which clothes the hill-sides of his native land.

E. D.

VIENNA.—A few months ago the art-world suffered a heavy blow by

the death of Wilhelm

Bermatzik, one of Austria's most prominent artists of the modern school. The deceased painter was one of the original founders of the Vienna Secession, and he was also among those who joined the seceders from this body when the split was brought about. After that event the artist lived a quiet secluded life in the midst of his work, so much so that often his friends neither saw nor heard anything of him for months together. The recent exhibition of his works at the Miethke Gallery was arranged by his fellow seceders (that is the Klimt Group, as they are now called), out of



"IN DONEGAL"

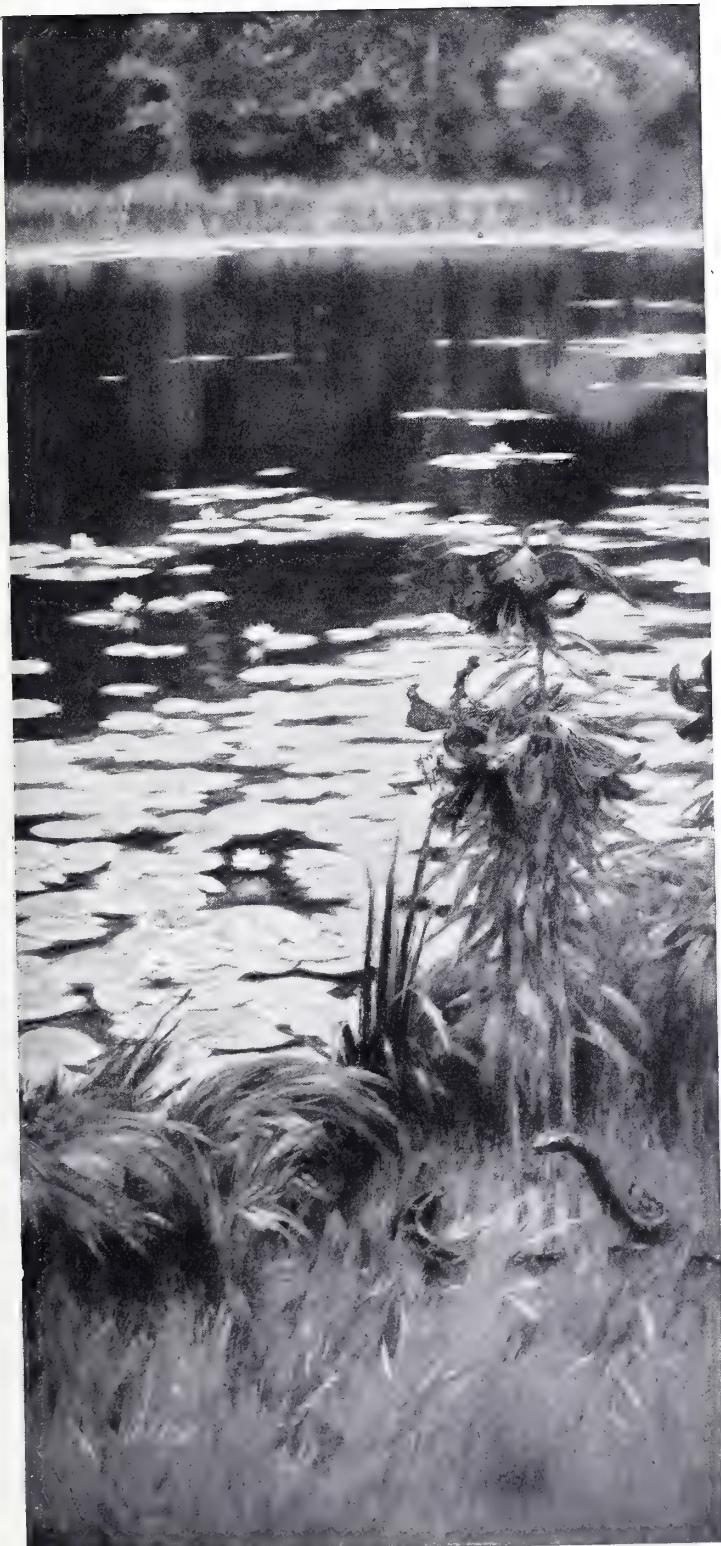
BY GEORGE RUSSELL

Studio-Talk

pious respect for the memory of their deceased friend.

It is now some twenty years since Wilhelm Bernatzik first appeared before the public at the Genossenschaft Exhibition. He had then newly arrived from Paris, where he had studied under Léon Bonnat, and interest at once arose in the young artist who showed so much talent. But, spite of his Paris sojourn, Bernatzik remained an Austrian, full of the strength and also the robustness of his race, combined with a fineness of feeling, poetic judgment and true love for colour which he everywhere shows in his work. As a member of the Secession he also showed this same robust energy by the manner in which, at short notice, he collected in Paris the materials for the exhibition of works by the Impressionists and their followers in 1903, an event which marked so great an era in the history of the Vienna Secession.

In his early days Bernatzik painted religious pictures, for which he found his motives in the old cloisters of Heiligenkreuz, near Vienna. His picture, *The Vision of St. Bernard*, is now in the Imperial Gallery. The Emperor also acquired others of the artist's religious works, the *Mönche am Kalvarienberg in Heiligenkreuz* among them. Everything he painted was done from nature, which offered him a rich store of her abundance. His early landscapes were sufficient proof of this, and the young artist quickly earned recognition. He also painted interiors of the old Biedermaier period, full of poetic form for those who seek, and Bernatzik was one of the first of the many who sought to read in this book. His water-colour, *Am Schreibtisch* (At the



"THE FAIRY LAKE"

BY WILHELM BERNATZIK

Studio-Talk

Writing-Bureau), is a fine example of a Viennese interior of the early part of last century. Many modern artists seek these motives now. One sees them on the walls in Munich, in Cracow, in fact everywhere, for the Biedermaier style is now having its day.

But a sudden change came over the artist himself and his manner of painting. He was unsettled, his roaming nature was dissatisfied and longed for change. He was one only of a number of young men who were experiencing the same feelings, and together they felt themselves strong enough to throw off the shackles which had bound them. They seceded from the Genossenschaft, and formed the group known as the Secession. There is no need to go over the history of this movement again—it has been already told in *THE STUDIO*. Interiors and sacred subjects were relegated to the background. Bernatzik now sought quiet bits of landscape with running or still waters, limpid streams with banks clothed in verdure of exquisite and varied greens, softly swayed by gentle breezes and reflected in the waters below. To this new phase in his art belongs the *Märchensee* (Fairy Lake), where delicate waterlilies float over the glassy, cool, translucent surface, from which the mind's eye seems to picture a Naiad arising in her turquoise-blue and emerald-green draperies. The richness and beauty of the painter's poetic fancy is inspiring.

But though Bernatzik was chiefly attracted by Nature's calmer moods, he occasionally essayed to interpret her under a less friendly guise. In the motive from Steinfeld we have a bare landscape, strong in tone, with cold grey clouds overhead. And yet here, too, the artist shows his sense of beauty; over the hardness of nature he has

thrown a veil. The gentle wind sets in motion the sparse shrubs lining the stream like the loving tender smile which lights up and changes a hard expression on a rugged countenance to one of joy and delight. *The Flame* is one of those mystic, fairy-like, dreamy expressions inspired by the artist's poetic fancy. Delicate in tone and atmosphere the flames rise from the mother earth to gradually attenuate into curling wreaths disappearing in the expanse above. The female figures are painted with delicacy and grace. This work proves the artist to have been a man of intense feeling, far more so than one would have surmised from his outward appearance.

At one of the Secession exhibitions, each artist had a small room to himself where he arranged his exhibits according to his own fancy. Bernatzik's contribution was the "Yellow Room." This again showed him in a new light. The landscapes surprised everybody by the beauty of tone and the



"STEINFELD "

BY WILHELM BERNATZIK



"THE FLAME." BY
WILHELM BERNATZIK

Studio-Talk

delicacy of the brush; for here Bernatzik in a way seemed to emulate Klimt. On the walls were hung landscapes, long and narrow in form, bits of meadows filled with grass, amid which the wild flowers played hide and seek, or woods where tall poplars showed their silvery stems in varying lights, or bits of mother earth covered with verdure, all of them full of that fine atmospheric feeling which the artist shared with Nature herself. At one end was a triptych, in the centre of which was a stream meandering through banks gay with flowers, with tall poplars in the foreground, and on either side a female figure. The arrangement and decorations of Bernatzik's "Yellow Room" are not easily to be forgotten.

The memorial exhibition offered an opportunity of judging of Bernatzik's powers as an artist. Both the Miethke Galleries were taken up with his pictures and drawings. The idea was a very happy one, and even those best acquainted with him were surprised at the display, particularly with his latest work, of which even his intimate friends were ignorant till death snatched him away from them. This exhibition showed how great a place he occupied among Austria's artists, and how much he is appreciated is proved by the fact that many were found eager to acquire his works.

The monument to the Empress Elizabeth, recently unveiled here by the Emperor, and which was subscribed for by the people of Vienna, has been the subject of a great deal of criticism. When the models sent in for the open competition started by the committee were exhibited at the Austrian Museum some two years ago, it was seen that the conditions laid down by the committee militated against any entirely satisfactory result. One of these conditions was that the statue should represent the Empress as she was in her later years, but living as she did very much in retirement during this period,

probably not one of the competitors ever even caught a glimpse of her, and as no photographic or other portraits were available, they were left without any definite guidance. This may account for the indistinctness of the features in Professor Hans Bitterlich's statue, for which he was awarded second prize (the first was withheld). The dress, too, is open to criticism, but here again the conditions laid down by the Committee made it impossible to secure a perfectly satisfactory result. The pose of the figure, however, is easy and graceful, and its dignity is enhanced by the architectural background, the work of Oberbaurat Ohmann. The monument is erected in a corner of the Volksgarten, and, spite of its faults, avoidable and unavoidable, will form an additional attraction to the city.

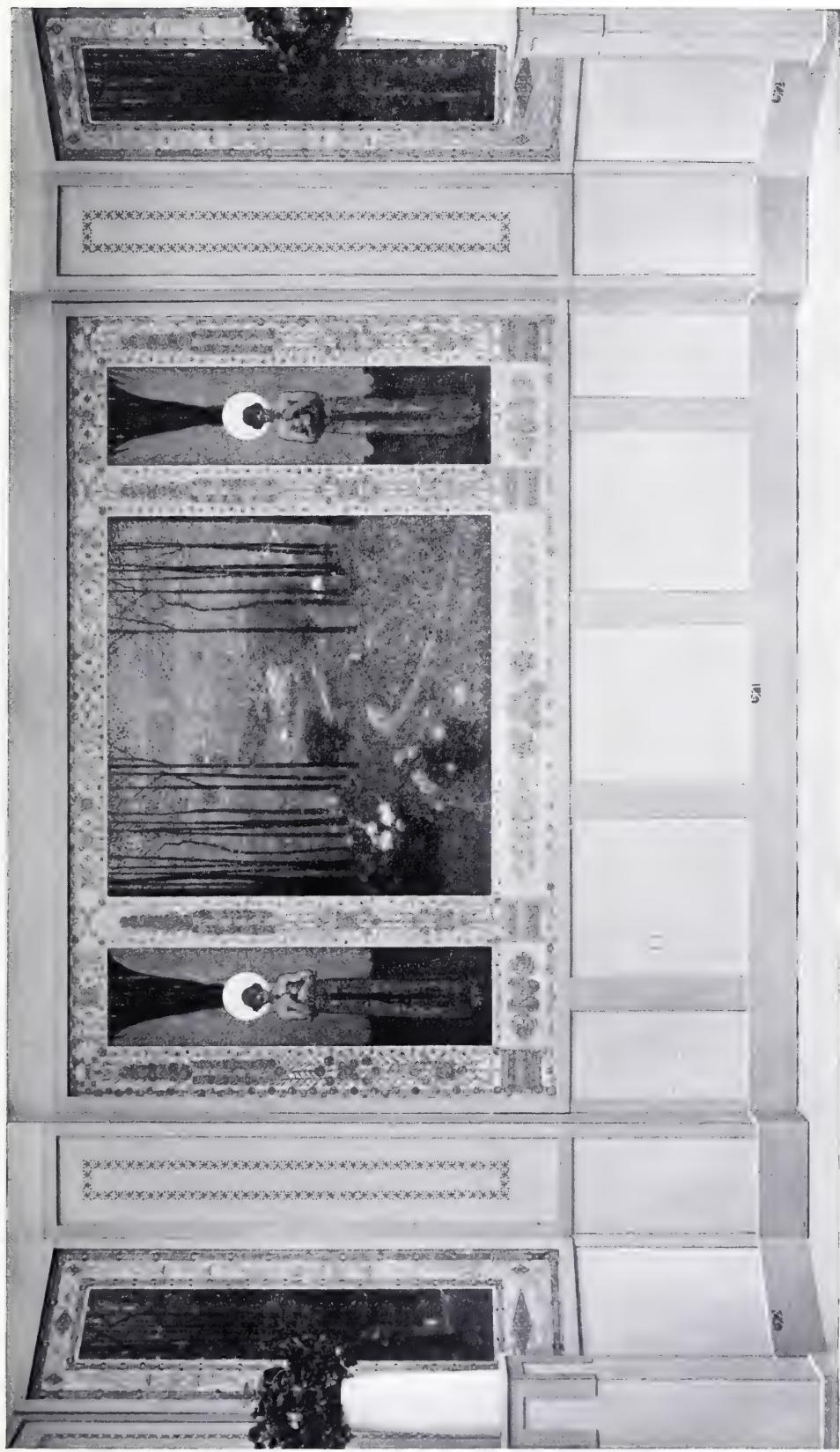
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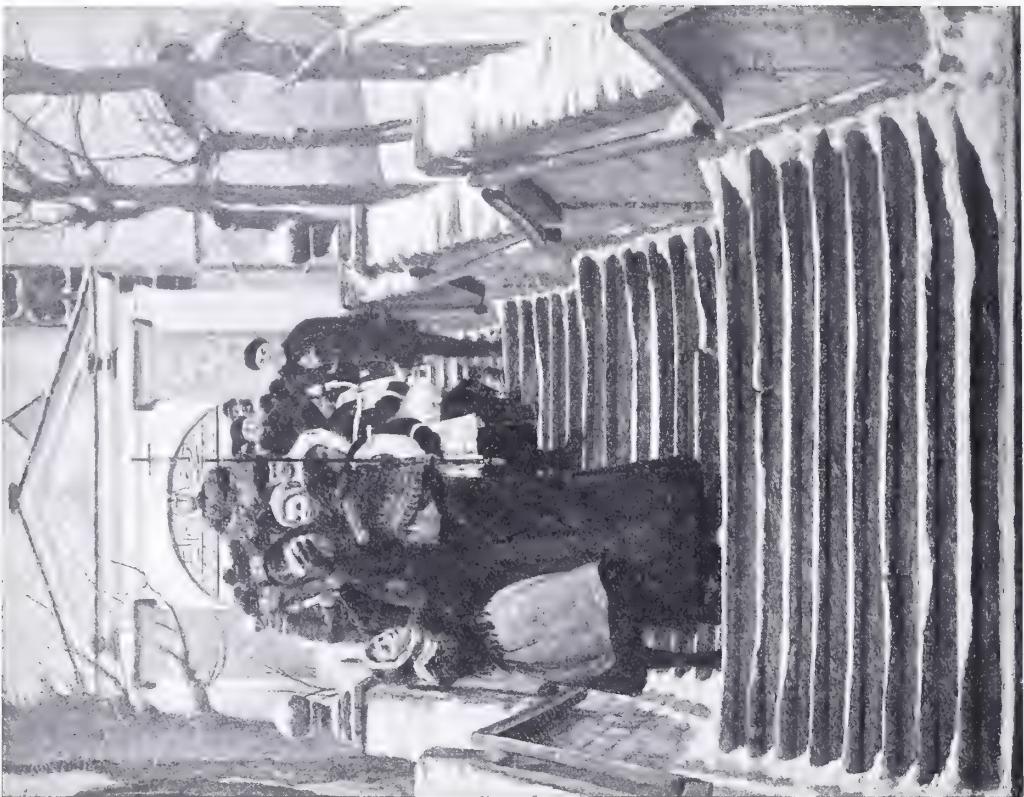


"AT THE WRITING-BUREAU" (WATER-COLOUR)

BY WILHELM BERNATZIK

PART OF W. BERNATZIK'S "YELLOW
ROOM," VIENNA SECESSION EXHIBITION





"WINTER" (OIL PAINTING)

BY WILHELM BERNATZIK



"AUTUMN" (OIL PAINTING)

BY WILHELM BERNATZIK



THE EMPRESS ELISABETH MONUMENT (VIENNA)

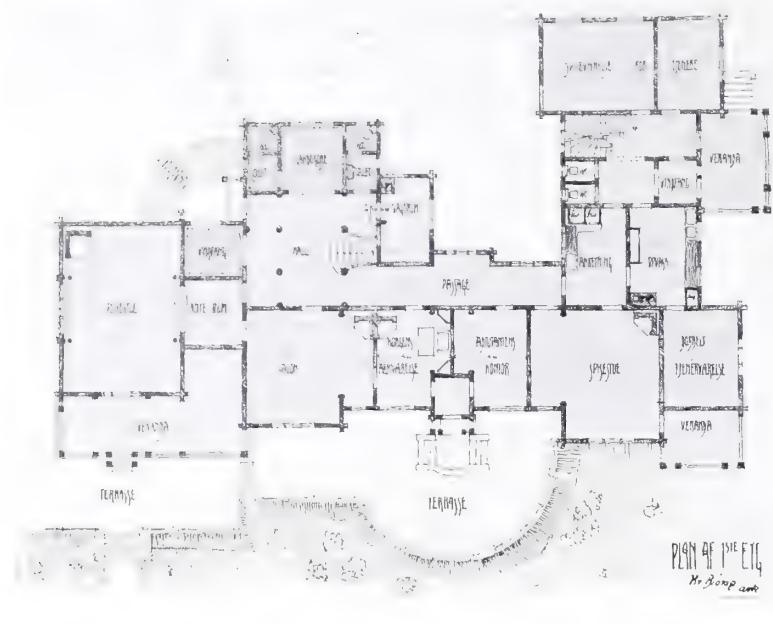
SCULPTURE BY HANS BITTERLICH
ARCHITECTURE BY PROF. OHMANN

CHRISTIANIA.—The people of Norway could not very well have found a more befitting coronation gift to their King and Queen than the typical Norwegian house shown in our illustration on the following page. It was a happy idea, likely to be carried out in the happiest manner, for there is every reason to congratulate the architect, M. Kr. Biong, upon his clever and ingenious solution of a difficult though very interesting problem. M. Biong's design was selected, both by the committee and by the King and Queen, from upwards of seventy competing plans. The *motif* throughout is the old Norwegian timbered house, at the same time picturesque and singularly cosy, although it has of course been necessary to materially enlarge and modify the interior arrangements. The house is to be built of heavy timber, and the roofing is to be sward, which, with its long grass, flowering herbs, and an occasional shrub, produces a quaintly pretty effect against the sombre background of the surrounding forest. A special feature of the interior will be the large "Peisestue," a hall with one of those huge old-time fireplaces upon which large logs of birch are the accepted fuel, and round which the inmates of the house and their friends are wont to gather, often for the purpose of relating hunting adventures and other strange tales. There is to be no ceiling, and in

some respects the room as planned reminds one of an Elizabethan hall. The walls of the "Peisestue" will be covered with weavings and decorated with a carved frieze in wood, representing scenes from the sagas of Norway's ancient kings. The Queen's drawing-room adjoins the "Peisestue," and the King's study, with the adjutants' room, is in the centre of the building, whilst the dining-room lies somewhat by itself, and the different apartments will be decorated with carvings, panels, etc., according to their different uses. The bedrooms and the visitors' rooms are on the first floor. A delightful site has been secured for King Haakon's and Queen Maud's forest home close to beautiful Voksenkollen, amidst glorious Norwegian scenery, and conveniently near the capital, and there are exceptional opportunities for ski-running, tobogganing, and other northern sports. G. B.

BERLIN.—Lovers of those fine miniatures in metal, medals and plaquettes, had a good opportunity of seeing some of the best modern German works in this year's Great Berlin Art Exhibition. Germany is just now witnessing a revival of an art which belonged to the glories of the Dürer time. We have not seen such continuity of development as Austria and France have experienced, but artistic

Studio-Talk



PLAN OF KING HAAKON'S FOREST RESIDENCE

KR. BIONG, ARCHITECT

instincts have been strongly roused by Parisian example, though, after all assimilations, the racial nature has quickly asserted itself.

Constantin Starck, a pupil of Reinhold Begas, and Rudolf Bosselt, pupil of Josef Kowarzyk, belong to the younger generation of German

medallists. Starck is very fine in his modelling, deep in expression, and gives his best in classical types. Bosselt profits by French technique yet is essentially German in character. His sharp-lined portraits, figures, and ornaments betray the decorative artist.

The recent exhibition of Ferdinand von Rayski's works at Schulte's gallery will do much to establish the reputation of the Saxon master, who died forgotten in Dresden in 1890. The Berlin Centenary Exhibition has already strongly revived his memory. If we omit some less significant works there remains enough to convince us of the racy temperament of a painter of real distinction. The German cavaliers and ladies of the middle of last century have hardly found a more convincing interpreter. A passionate huntsman, he was also a close student of nature and a particular



KING HAAKON'S FOREST RESIDENCE

(See page 73)

KR. BIONG, ARCHITECT

Studio-Talk



CENTENARY MEDAL
BY CONSTANTIN STARCK



PLAQUE BY RUDOLF BOSEL



BAPTISMAL MEDAL
BY CONSTANTIN STARCK

friend of animal-life. He had imbued himself with the finest Parisian and Munich culture of his time; but he is also the very artist to command attention by the sovereignty of personal endowments. Aristocracy with the charm of naturalness—this is his peculiar attraction. J. J.

MUNICH.—The cemeteries of our great cities of to-day when compared with many a hallowed churchyard in our old towns, or the peaceful gardens of the dead, studded with simple crosses of iron or wood, in villages remote from the world, reveal unmistakably a deplorable poverty of artistic culture. Here where a true and thoughtful art should have yielded flowers at once simple and comely, blatant pride of wealth and deliberate ostentation clamorously seek to gain the upper hand. It is only seldom, very seldom, in fact, that one finds here and there, amid the throng of ungainly and meaningless tombstones, with which uncultured stone-masons and other interested parties contrive to carry on a brisk trade, a memorial which by the unpretentiousness of its structural features and its dignified ornamentation embodies that feeling of sanctity which obviously pertains to such a place. Such becoming decoration of graves, however, is merely an oasis in a barren wilderness of bad taste, but there are signs that this deplorable state of things has reached its

climax, for during the past few years various individual artists have been devoting their talents to this sadly neglected sphere of work, and endeavoured to check the vulgarity now rampant.

Here in Munich among the younger generation of artists Max Pfeiffer in particular has taken upon himself the praiseworthy task of opening the eyes of masons to the natural beauty of our indigenous stones, and discouraging the huge trade now carried on in polished granite and angels cut in marble of alabaster whiteness. By careful execution of his own models and designs he has showed them how this natural beauty could be utilised and enhanced by appropriate methods of treatment. The task has not proved an easy one, but energy and firm resolution have enabled him to overcome all difficulties, and the results have been such as to justify his endeavours.



"TWO HORSEMEN IN A THUNDERSTORM"

BY FERDINAND VON RAYSKI

Studio-Talk



TOMBSTONE

DESIGNED BY MAX PFEIFFER

Max Pfeiffer came only in mature years to his present calling as an artist. Previously occupied in forestry, a profession which he had originally chosen for himself, and which accorded with his love of a free and open life in the woods and fields, the constant and intimate converse with nature which his work afforded him enabled him to see—and always with the vision of an artist—the myriad forms of organic growth and decay, and the beauties which were thus revealed to him impelled him to exercise his creative faculty in their reproduction. In doing so he avoided the mistake of being satisfied with the external forms of leaves and flowers; he sought rather to get at that living force which calls into existence this or that formation or ramification; and in this search for knowledge he found excellent instructors in Hermann Obrist and Wilhelm von Debschitz. Art, of course, can neither be taught nor learnt, and it was for Pfeiffer himself to give forth the very best of that which lay within his power. How thoroughly he set to work is attested by countless studies in which he disciplined his sense of form. The works executed by him as a novice—silver ornaments set with semi-rare stones—were marked by a rare perception of proportion and

harmony of detail. So too in all his other metal-work, his furniture, and even in his designs for ladies' dresses, he has always regarded the fundamental form as essential, and has been sparing in the application of ornament to the surfaces of things.

The same principles are to be clearly discerned in Pfeiffer's grave-monuments. They are all characterised by quiet earnestness, and that repose which becomes a last resting-place. There is no ostentation here, nor any attempt to attract notice by extravagance of

shape. They fit in harmoniously and unobtrusively with their natural environment, and breathe that



REPOSITORY FOR CINERARY URNS

DESIGNED BY MAX PFEIFFER



DESIGNED BY MAX PFEIFFER

TOMB OF SHELL-LIME



DESIGNED BY MAX PFEIFFER

TOMBSTONES

Studio-Talk



MARBLE CINERARY URN
DESIGNED BY MAX PFEIFFER

other-world peacefulness which, at the graves of those who in life were dear to us, softly recalls them to our memories. In his cinerary urns likewise, the shapes he has given them are so characteristic and definite that they could hardly serve for any other purpose. Their graceful curves, unbroken by angles, symbolise, as it were, that eternity without beginning or end which presides over all mundane things.

L. D.

UTRECHT.—Mr. J. C. Wienecke, whose interesting and diversified work as a medallist we have pleasure in introducing to readers of *THE STUDIO*, occupies a position on the staff of the Mint in this city. Born in Prussia in the early seventies, of Dutch parents, he studied first at the School of Applied Art in Amsterdam, later at the Académies des Beaux Arts in Antwerp and Brussels, and then five years in Paris, under Professors Cola Rossi, Julian, and Denis Puech. In 1898, on the occasion of the coronation of Queen Wilhelmina, a small competition was instituted by the city authorities at Amsterdam for a plaquette to be presented to the Queen as a memorial of the event, and this gave Mr. Wienecke an opportunity to try his hand

at modelling on a small scale. He was placed first, and the result encouraged him to pursue this line of work. A vacancy occurring at the Mint here, Mr. Wienecke applied and was successful, but before commencing his duties underwent a course of training at the Mint in Paris, under Mons. Patey, "Maitre-médailleur" of the establishment, who took a warm interest in him.

A brief explanation of the various medals and plaquettes by Mr. Wienecke, here illustrated, may be of interest. The first, on page 79, is a medal offered annually in gold by the Syndicate of Sugar Refiners in Java to the winner in a scientific or technical competition. The small medal on the same page is one given by the Dutch Minister of Marine to the winner of a race organised by the Royal Marine Yacht Club. Below is a large medal commissioned by admirers of the eminent painter Joseph Israëls, to commemorate his 80th birthday. The plaquette in the centre of the page bears a portrait of the artist's mother. The first plaquette shown on page 80 records the retirement of M. Van Eelde after forty years' service at the Utrecht Mint. On the



CINERARY URN IN SERPENTINE STONE
DESIGNED BY MAX PFEIFFER



MEDALS AND PLAQUETTE BY J. C. WIENECKE



MEDALS AND PLAQUETTES BY J. C. WIENECKE

Studio-Talk



J. C. WIENECKE

PHOTO. BY INGELSER, UTRECHT

same page are three other plaquettes—one done for the Société Néerlandaise-Belge des Amis de la Médaille d'Art, a portrait of the Queen-Mother forming the obverse; secondly, one in honour of the 70th birthday of J. H. L. de Haas, the Dutch animal-painter ; and, thirdly, a family medal, commemorating a wedding. Of the two medals on the same page, one is for a colonial exhibition at Curaçoa, and the other commemorates the services to architecture of Mr. J. van Lokhorst, of the Department of the Interior at the Hague. With two or three exceptions all these medals and plaquettes were executed by the firm of C. J. Begeer, of Utrecht.

MOSCOW.—The number of art exhibitions held here during the past season was unusually large, but unfortunately the quantity bore, on the whole, no relation to the quality of the works shown. That which appealed most to one's sympathies, and at the same time perhaps was the most meritorious from

an artistic point of view, was the posthumous exhibition of Victor Borisoff-Mousatoff, who died at the early age of 35. With a few gaps, this exhibition comprised almost the entire *œuvre* of the artist.

Mousatoff was endowed with a lyric temperament, and the strength of his talent lay perhaps in his unusually fine colour sense more than anything else. The quite singular charm of colour which marks many of his pictures certainly ranks, with that of Vroubel, amongst the finest achievements of modern Russian art in this direction.

His favourite themes were peaceful, dreamy scenes laid amid the country homes of the Russian gentry of the first half of the past century and with the costumes appropriate to that period—themes which he treated decoratively in a manner entirely his own, and in which a poetic note found gentle utterance. The works he executed during his last years—misty landscape motives in pastel and



"AU PIANO"

FROM A DRAWING BY L. PASTERNAK

Studio-Talk



"LA DICTÉE"

BY MLLÉ. E. GOLDINGER

water-colour, with traces of Japanese influence in their composition perhaps, revealed Mousatoff in a new rôle, and doubly emphasised the loss which Russian art suffered by his death.

Almost simultaneously there was held a collective exhibition of the works of N. Nesteroff, who has not been showing anything for some years; but it was disappointing. The numerous studies and sketches for the artist's mural paintings in the Church of Abbas-Tuman in the Caucasus left a distinctly cold impression, nor in his portraits and his somewhat laboured *genre* pictures did he succeed in riveting one's attention. What seemed to be lacking in all of them was genuine artistic sincerity; the colour treatment appeared crude, and in the backgrounds of his landscapes one missed that fine sense of colour with which he used to depict the elegiac nature of Northern Russia and the mystic tonality of Russian monastic life.

Disappointing too was the colossal canvas which W. Sourikoff, the historic *genre* painter, exhibited with the "Peredvizhniki," or "Itinerants." His *Stenka Razin* (the leader of a revolt among the Russian peasants in days long gone by) showed in its composition some of that monumental swing which used to characterise this master's work, but a certain theatricality in the handling of his material and choice of types, joined with the rather slipshod quality of the painting, militated against any deep impression.

This year's exhibition of the "Soyouz" cannot certainly rank among the most successful of this

society, and on the whole the best results were yielded in the domain of portraiture. Here Vroubel's portrait of the poet V. Briousoff — a powerful piece of characterisation, but, unfortunately, left unfinished — calls for particular mention, as also does C. Somoff's portrait of another poet, V. Ivanoff, treated in miniature fashion but with ample breadth. On the other hand, the life-size portrait of Mme. Yermoloff, the *tragédienne*, by V. Séroff can scarcely be placed among that artist's

best achievements. L. Bakst showed a capital portrait of a lady and a pleasing decorative design. In spite of his masterly technique, B. Kustodieff failed to engender any warm interest. L. Pasternak, in the coloured drawings which are his *forte*, showed greater strength and individuality than in his large and representative oil portrait. Alexandre Benois was very well represented by a series of pictures from Versailles, notable for their technical finish and refined composition. Landscapes of more or less merit were contributed by Petrovitcheff, Tarkhoff, Tourzhanski, Mechtcherine, Vinogradoff, Krymoff, and others, though without yielding anything of superlative interest; A. Vasnetzoff, Grabar, and Yuon, on the other hand, fell short of their former high standard. The decorative designs of N. Rerich, drawings by Dobuzhinski, some highly imaginative illustrations by Bilibin, and the works of the talented artist Larionoff completed the "Soyouz" group, from which on this occasion Malyavin, Lanceray, Braz and some others were missing.

The fourteenth annual exhibition of the Society of Muscovite Artists was made especially attractive by a display of sculpture which, for Russia, was quite unusual in its magnitude. Here we made the acquaintance of S. Konenkoff, an artist of great vigour, whose talent promises much for the future. Rodin's pupil, Mlle. Golubkina, seemed this time less distinguished than usual. K. Kracht, who was a newcomer, proved to be a follower of the Parisian school of modelling. Another new man was S. Beklemicheff, whose

Reviews and Notices

series of water-colours, pleasant in colour and poetic in feeling, treat of Biblical subjects, in which points in common with Alexander Ivanoff and Vroubel were disclosed. V. Denisoff, that always original artist, who hitherto has revelled solely in delicate colour harmonies, is now experimenting in linear compositions as well, and at the present moment is in quest of a monumental mode of expression, to which, however, he has not yet attained. Among landscapists who contributed successful works I should mention Morgunoff, Yakovleff, Yasinski, Lipkine, N. Nekrassoff (who also showed some interesting ethnographic studies), Khrustatcheff, Rezberg and others. A group of *Intimistes* was composed of Pyrine, Sredine, and Mlle. E. Goldinger, who was much happier in her pastels than in her broadly-treated composition of a lady standing in front of a mirror, which reminded one of the old Venetian masters. Very effective was her *Sonnenstrahl*, an effect of sunlight playing on a grey-green wall. Last, but not least, must be mentioned S. Noakowski's architectural sketches, and the *gouaches* of Kandinski, who lives in Munich.

The season was brought to a close by an extremely tasteful show, arranged on Viennese lines, by a group of artists belonging to the rising generation who have banded themselves together under the somewhat eccentric title of "The Blue Rose," the most talented among them being Nicholas Miliotti, Paul Kusnetzoff, Sapunoff, and Sudeikine. In greater or less degree their common traits are a strong feeling for colour, a decorative sense, and a preference for quasi-symbolical compositions, in which an erotic note is frequently discernible. Unfortunately, another characteristic common to most of them is a distinct lack of feeling for form, in consequence of which their pictures are without that constructive framework which a sense of form ensures. Among them Miliotti has the most artistic culture, but his contributions this year were not equal to those of last year. Kusnetzoff, the colour symphonist, seems to exercise great influence on his junior colleagues. In addition to these artists, there were interesting works by Arapoff, the graphic artist Theofilaktoff, and Bromiski, the sculptor.

P. E.

REVIEWS AND NOTICES

Old English Gold Plate. By E. ALFRED JONES. (London : Bemrose & Sons). 42s. net.—In his new volume the indefatigable and learned author of many previous publications of a similar kind gives excellent reproductions and detailed descrip-

tions of a number of typical examples of old English gold plate, arranged in chronological order, beginning with the beautiful gold Chalice and Paten, the earliest specimen in existence of pre-Reformation plate, that was given by Bishop Foxe of Winchester to Corpus Christi College, Oxford, and ending with an early nineteenth-century mug in the possession of Earl Spencer. In his Introduction, which is very melancholy reading with its constant references to the melting down of priceless works of art, Mr. Jones gives an interesting historical summary of his subject, quoting largely from the inventories of Westminster Abbey, St. Paul's, and other cathedrals, dwelling with regretful eloquence on the confiscation by Henry VIII. of Lincoln's treasures, that included "a chalice of gold, with pearls and divers stones in the foot and the knop, with a paten graven Coena Domini and the figure of Our Lord with the twelve apostles"; on the melting down, for the relief of those suffering from famine, of the cross and altar of gold given to Winchester in the ninth century by King Edred; the robbing of York Minster of a chalice and paten garnished with rubies and emeralds, that had been given to the Earl of Shrewsbury by Lady Jane Grey; passing on to tell of the conversion into money in 1556 of the greater part of the Royal collection of plate of Scotland to defray the expense of the war with England; and the destruction of the Ancient Regalia of England, begun by Charles I. but not completed until after his death. The book is, in fact, a storehouse of information that will no doubt be found useful not only by the artist and antiquarian, but also by the student of ecclesiastical and secular history.

Brabant and East Flanders. Painted by AMÉDÉE FORESTIER, text by GEORGE W. T. OMOND. (London : A. and C. Black.) 10s. net.—To those who know and love Bruges, as does the present writer, the opening sentence of Mr. Omund's book will come with a shock of surprise, for it is certainly not the "city of the dead, of still life, stagnant waters, smouldering walls and melancholy streets" that he describes, but a town unique in its attractions, retaining unspoiled the best characteristics of the long ago, and likely, now that the new canal is opened, to be restored to something of its earlier prosperity as a port. It contrasts indeed favourably, from the æsthetic point of view, both with Ghent and Antwerp, which evidently appeal much more strongly than old-world Bruges to the practical mind of their critic, who dwells more on their being thoroughly up-to-date than on the

Reviews and Notices

continuity of their present with their past. In spite of this, however, the book is well written and full of interest, whilst the water-colour drawings of Mr. Forestier favourably supplement the text. Some of them, notably the *Place de Brouckère, Brussels*, the *Chapel of St. Joseph*, the *Old Houses in the Rue de L'Empereur*, and the *Archway under the Old Boucherie*, all at Antwerp, interpret their subjects with considerable felicity, but the remainder are somewhat matter of fact and wanting in atmosphere.

Das Bildnis-Miniatur in Österreich von 1750—1850. By EDUARD LEISCHING, Vice-Director of the Austrian Museum in Vienna.—This beautiful work is one of the most valuable contributions to the art of miniature painting which have ever been published, and, as far at all events as the Austrian school is concerned, will rank as a standard one for all time. Some two or three years ago an exhibition of miniatures was held in Vienna, when no less than 3,000 were shown, many of them being of exceeding beauty and rare value. Since then further discoveries have been made which have led to the publication of this work. Thanks to Dr. Leisching's investigations, pursued in the true spirit of scientific discovery, much new light has been thrown on the rise and development of miniature painting in Austria, of which very little appears to be known in other countries, save perhaps Germany. Dr. Leisching is too fully inspired with the true spirit of the investigator to rely entirely on his own efforts, and as at the time of the exhibition which he arranged he had the help of his able colleague, Dr. August Schestag, so also he has consulted others whose possession of historical documents or personal knowledge has enabled him to clear up difficulties. In this way he has been able to publish much that was hitherto unknown and correct many errors that have arisen. He shows, for instance, how Eusebius Johann Alphen, who was a Viennese, born in Vienna in 1741 and dying there in 1772, was employed by Maria Theresia, a great patron of miniature painting, to paint a miniature of her daughter, the Archduchess Christine—a fact revealed on its being photographed, when it was seen that a small book this princess was holding in her hands bore the signature Alphen, 1769. This led to the discovery of more miniatures by Alphen, who, as Alfen or Alf, is generally given to be a native of Holland or Denmark. In his introductory chapters the author first traces the history of painting in Austria, and then goes on to give an account of miniature painting in other countries, in which he is particularly careful to acknowledge the influence of the French School on native art.

But even before Isabey's appearance on the scene at the Vienna Congress Füger had painted his masterpieces, and his mantle had fallen on his pupil, Daffinger, and, as already mentioned, miniature painting was patronised by Maria Theresia herself. Every page of this work tells the reader something new and interesting in the hitherto unexplored field of miniature painting in Austria. It is illustrated by a large number of beautiful collotype reproductions in colour (those in our accompanying supplement belonging to the series), and in all respects the volume is one which ought to find a place in the collector's library. The subscription price of the work was 120 kronen, but since its publication this price has been more than trebled.

Charles E. Dawson: his Book of Book-Plates. (Edinburgh: Otto Schulze.) 5s. net.—Although in turning over the pages of this delightful collection of book-plates it is impossible to help being reminded of the work of several other artists, especially William Nicholson, Anning Bell, and Jessie King, Mr. Dawson has managed with no little skill to suggest in each case some characteristic of the owner of the design. Very charming and clever are the frontispiece, a beautiful study of a girl-mother and her child, the Ex-Libris of the Duchess of Sutherland with a winged Cupid bearing a cross soaring heavenwards, an appropriate device for the President of the Potteries' Crippled Guild, that of Olivia Holmes, in which the orange trees in pots on either side of the dainty little maiden seated amongst her toys and books, hint at her father's political opinions, and the humorous Malt book-plate, a most successful æsthetic pun, with its malt-houses and mushrooms, the *nom de plume* of the lady to whom it belongs being Malt Mushroom.

Südseekunst: Beiträge zur Kunst des Bismarck-Archipels und zur Urgeschichte der Kunst überhaupt. By Dr. EMIL STEPHAN. (Berlin: Dietrich Reimer.) Cloth, 6 mks.—In this volume Dr. Stephan, who went out to the South Sea Islands in 1904 as surgeon on the German survey ship "Möwe," has given the results of his studies of the art of the natives inhabiting the islands in the Bismarck Archipelago. To students of ethnography, and especially to those in search of material bearing on the origin and evolution of the æsthetic sense in mankind, these studies of a careful and intelligent observer should prove of absorbing interest. It is only during recent years that any attempt has been made to explore the vast field of primitive art, and, as the author points out, many years of patient investigation must elapse before any definite conclusions respecting it can be arrived at. How



1. COUNTESS CRESCENCE SZÉCHÉNYI-
SEILERN. BY M. M. DAFFINGER.
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2. THE EMPRESS MARIANNE OF AUSTRIA.
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Reviews and Notices

difficult the path of investigation is may be seen from the fact that even in contiguous islands in this South Sea group there is considerable diversity of decorative style. The value of Dr. Stephan's work is greatly enhanced by an extensive series of illustrations (including many in colour) of objects collected during his visit, and now housed in the Museum für Völkerkunde in Berlin, and there are also some capital reproductions of photographs showing amongst other things the tattoo marks borne by the natives.

Among Messrs. T. C. & E. C. Jack's new publications this autumn are a series of capital reprints of the Waverley Novels, each volume containing a complete novel printed in the clear, bold type of the Edinburgh Waverley, and twelve reproductions in colour of original drawings by selected artists of repute. Mr. Maurice Greiffenhagen is illustrating "Ivanhoe," Mr. H. J. Ford "Kenilworth," and Mr. S. H. Vedder "The Talisman," the three most popular of the novels. The volumes are attractively bound, and are issued at the price of 6s. each net.—Another new and interesting series with coloured pictures issued by Messrs. Jack is entitled "Masterpieces in Colour" (1s. 6d. net per volume). The publishers have secured the services of a number of able writers for the series; and among the Masters whose lives and work are to be dealt with are Velasquez, Reynolds, Turner, Romney, Greuze, Rossetti, Botticelli, Raphael, Rembrandt, Lord Leighton, Watts, Holman Hunt.—Messrs. Jack have also published a collection of Nursery Songs which is in many respects unique. Each page is specially designed by Mr. Paul Woodroffe and printed in colour; and another pleasant feature of the book is the bold and legible character of the text and music (arranged by Joseph Moorat).

Messrs. Bell have decided to re-issue in a cheaper form their admirable series of "Handbooks of the Great Masters"—a series which has enjoyed a wide popularity owing to the full and reliable information given in the volumes forming it. In this re-issue, though the price is much reduced, the letterpress and illustrations will be identical with those in the dearer edition, but the binding will be somewhat simpler.

Jung Wien, which comes from the firm of Alexander Koch at Darmstadt, and forms the twelfth volume of "Koch's Monographien," contains illustrations of a large variety of designs by students of the School of Applied Art at Vienna. The designs illustrated, comprising country houses, gardens, interiors, furniture, plastic figures, placards,

decorative paintings and wood-engravings, ceramic objects, ornamental writings, end-papers, textiles, embroideries, are interesting as showing how vigorously the rising generation of Viennese artists are devoting themselves to decorative art. At the same time, they disclose a tendency here and there to go to extremes; some of the examples of ornamental writing, for instance, have the defect that they are extremely difficult to read, a serious defect indeed where there is a whole page of such writing. On the whole, however, the designs are excellent and point to a large endowment of decorative feeling and skilful draughtsmanship.

Recent additions to the series of illustrated monographs edited by Dr. Muther, and issued by Messrs. Bard, Marquardt & Co., of Berlin, under the general title of "Die Kunst," include interesting accounts of Munich and Rome as art centres — *München als Kunststadt*, by E. W. Bredt (Mk. 3), and *Rom als Kunststätte* (Mk. 1.50), by Albert Zacher.

The Fine Arts Publishing Company, of Charing Cross Road, are issuing a dainty little catalogue of their "Burlington Proofs,"—a series of mezzogravure reproductions of pictures by eminent painters, living and deceased. A glance at this catalogue, which contains miniature reproductions by the same process of over fifty of these proofs, suffices to show how admirably adapted the process is for the rendering of tone and subtle atmospheric effects. Included in the series are some of the most popular landscapes shown at the Royal Academy during the past twenty years, besides an interesting selection of figure subjects, including the famous *Venus and The Mirror* of Velasquez. The moderate price at which these beautiful reproductions are published places them within the reach of people of quite slender means.

Heatherley's School of Fine Art, which for many years past has been carried on at 79 Newman Street, Oxford Street, under Mr. John Crompton as principal, has recently been removed to No. 75 Newman Street, a few doors off, where it is now being directed by Mr. Henry G. Massey. The school is said to be the oldest art school in London, having been founded in 1848 by Mr. James M. Lee, from whom it passed to Mr. Heatherley, who had it for nearly thirty years. In the roll of its students are to be found the names of many who have attained to eminence as painters in after-life, more than a score of R.A.'s and A.R.A.'s being among them.

The Lay Figure

THE LAY FIGURE: ON LEAVING THINGS UNDONE.

"I WONDER how much longer our legislating wiseacres intend to go on discussing the question whether or not the British Houses of Parliament are to be decorated," said the Art Critic. "I notice that a Select Committee has just issued another report on the subject with a whole batch of recommendations. Will it lead to anything being done, do you think?"

"I should say that it is extremely doubtful," replied the Man with the Red Tie. "On artistic questions we talk indefinitely—it is a national habit—but we always shirk action in such matters."

"But why?" asked the Critic. "What do you imagine is the reason for our inactivity in artistic matters? We are supposed to be a practical race, and to pride ourselves on not putting off till tomorrow what may be done to-day. Why should we allow ourselves to treat art in such a totally different way?"

"You know the reason quite as well as I do," answered the Man with the Red Tie; "because it is the national conviction that art does not count anyhow, and that it is a mere triviality which is unworthy of serious consideration. This question of the decoration of the Houses of Parliament at Westminster will, I am sure, never get beyond the stage of discussion. Every attempt to carry it a stage further is doomed to failure."

"Of course it is," broke in the Practical Man. "Do you imagine for an instant that any Parliament which is pledged to administer the national affairs with care and economy will sanction the expenditure of large sums of money for such useless work? We have no right to encourage waste, and I hold that it would be a scandal if any of the public revenues were laid out upon anything so futile and so absolutely unnecessary."

"That is your view," laughed the Man with the Red Tie; "the view I should have expected of you, because you cannot see anything beyond the tip of your nose. But I look at the matter in an entirely different way, I am glad to say, and I suggest that the real scandal is in the fact that for nearly half a century we have neglected an obvious and important duty."

"What duty have we to art that we fail to fulfil?" asked the Practical Man. "Do we not spend an enormous and unnecessary amount of money annually on art education? What need is there to spend more upon decorating a building that is intended for use and not for show? What earthly

return, what possible benefit should we get from such expenditure?"

"More than you think," cried the Critic. "I will omit from the discussion one point in which I firmly believe, that the dignity of the nation demands that its Parliament House should not be left in a condition of evident incompleteness and should be something more than an empty barn. I will confine myself only to your query as to the return we may expect from expenditure on decorations. Has it never occurred to you that money spent on art education is wasted if the men educated are given no chance of showing how they can apply the knowledge they have acquired; and do you not realise that men without opportunities are as much wasted as the money spent in training them?"

"But they must make their own opportunities," returned the Practical Man; "they cannot expect the State to support them in after life simply because they have been trained at the expense of the State. You are arguing that all art students ought to be kept in luxury out of the public funds, and that they ought to be looked upon as a privileged class for which well-paid work must always be found."

"Nothing of the sort," replied the Critic. "I am only arguing that it is the duty of the State to set a good example in the matter of art patronage, and that it could not possibly set this example in a better way than by spending the small annual amount necessary for the efficient decoration of our national buildings. In this way one of the best assets which any commercial nation could desire—a great school of designers and decorative artists of the highest type—could be called into existence, and the services of the men composing it would be available for carrying out other work which would come in their way. Even now there is a demand for our art products abroad, and this demand would be enormously increased if we as a nation did our duty to art. There is the way, if you would only see it, in which the return would come for the money spent in decorating our public buildings. I would like to see every place in which national business is transacted beautified by fine decorations commissioned and paid for by the State. Other nations do not grudge this kind of expenditure. In Paris, Berlin, Washington, and other capitals money for this purpose is given without stint. Are we less civilised or less intelligent?"

"Great Heavens! What extravagance; what wicked waste!" cried the Practical Man.

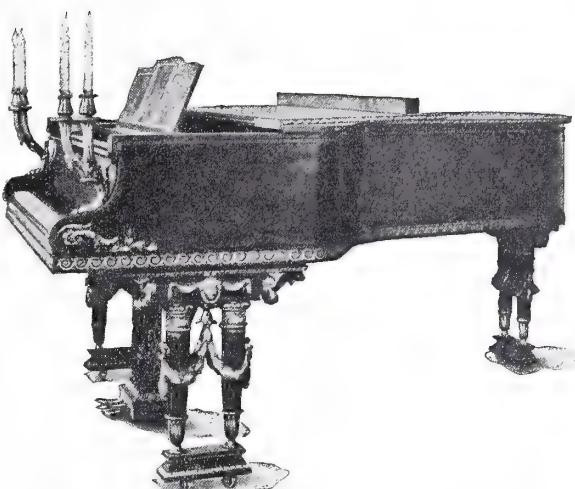
THE LAY FIGURE.

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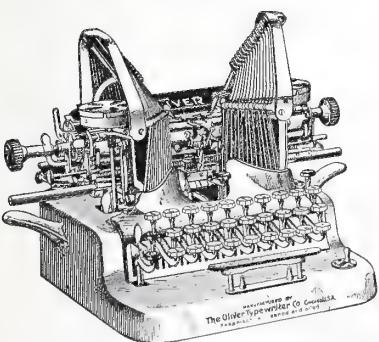


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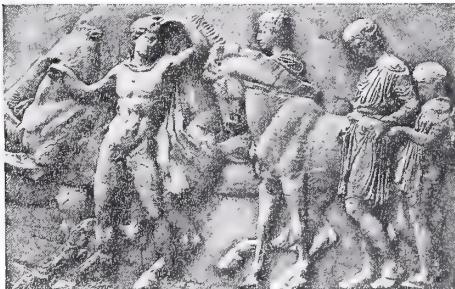


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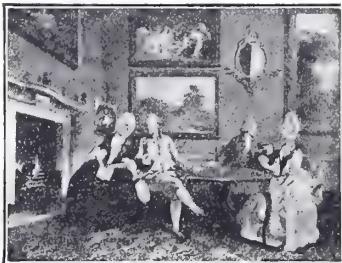


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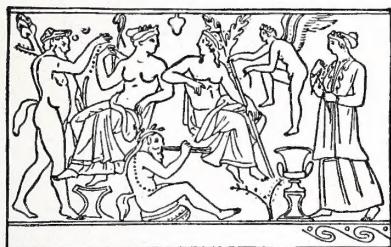
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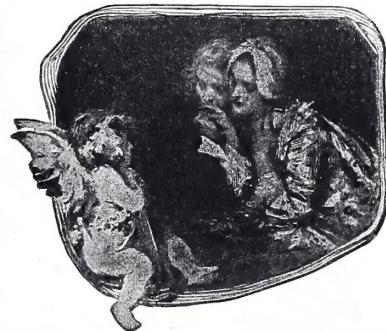
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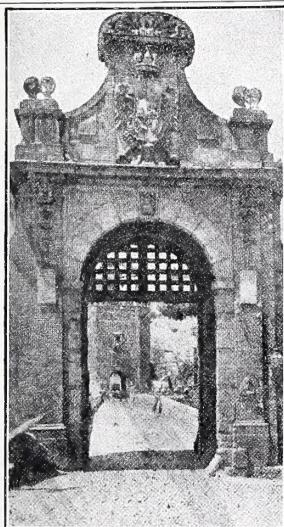
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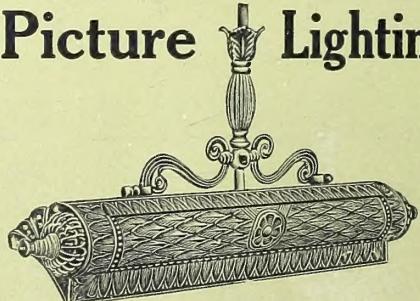
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